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WRITTEN FOR THE NEW YORK CLIPPER,
BY MRS. MARY M. GUNNISON.

If I cannot lift my eyes
But some new and sweet surprise
Awaits my sight,
I cannot look below,
Where weeds and flowers grow,
And buds to blossoms blow,
And read aright.

Why should I wonder so,
And long in vain to know
What He has hid?
I see the softened sheen
Upon the leaves of green,
And, nestled close between,
A nest is hid.

And if His tender care
These helpless nestlings share,
Then shall not I?
They do not, cannot know
The One that keeps them so,
Secure where'er they go,
And watches by.

But I, unlike in this,
His guiding hand would miss,
And lose my way.
I should not dare to tread
Unless His light were shed
Above my waiting head,
For I should stray.

LILY MELVILLE,
OR THE HAND OF FATE.

A Thrilling Story of Intrigue, Deceit, and Love.

CHAPTER XXVIII—CONTINUED.

Quite regardless of the warning she had received at the race, Lilian in the storm of her feelings, struck at the thoroughbred with the dainty whip, and urged it on as if she meant to fly away from the pain and agony at her heart. The bay took the first slash quietly; at the second, threw back her head; at the third, laid her eyes along and down her nose, and ran away. Then Lilian found the bridle of no use, and all her soothing as powerless as the hand to stop the animal. She tried to keep it in the direction of the open road still, for by the way she had intended going there was danger—danger in the shape of an unnegotiable gate barring the road to Riversdall. This gate, at which was no lodge nor porter—for it lay upon common ground, and was always opened by the attendant groom—would present an insurmountable obstacle to the light-built bay; but not, alas! to Lilian, for, should the animal crash against it, nothing could save her from being pitched over its head, gate and all, into the road. They had just been carrying down some rough granite stones here, Lilian remembered, and a shudder ran through her whole frame as she found that the runaway would not answer her strain on the left rein, but was making for the fatal gate at a lightning pace. She tried to listen for James, tried to call out, but her tongue would not utter a sound. She could see the gate, and—oh, thank Heaven, there was some one there! No, it was only a cow, which had taken flight and was ricocheting away. Now, surely, she could turn her—another minute it would be too late. Blind with passion and fear, the devoted horse saw nothing, and sped on like an arrow from the bow.

Lilian closed her eyes. At that moment she remembered years ago vexing her father with some childish, infantile ill-temper; how she longed with an intense longing that she could forget it! But of all the years of love and peace, of ever-growing affection and devotion, that simple, silly incident alone would haunt her. Another minute—she could almost feel the crash of her face and head upon the cruel, cruel stones.

"Papa! papa!" burst from her lips.

"Cling tight, for Heaven's sake!" suddenly came a response.

And at the moment she expected to be hurled over the gate she saw through the haze just gathering before her something like the figure of a man literally spring to the horse's neck and throw him down. For a moment all was dark; then, when she opened her eyes, she saw, for the first thing, the foam-covered bay panting at the gate. Looking up, she saw for the next that she was lying upon the ground, with her head upon a man's arm. A pause, and it occurred to her that she knew the face. Gathering together all her confused senses, she recognized the grave and actually calm face of Mr. Clifford, with a splash of blood on each cheek, and a gash over one brow.

"Thank Heaven!" he murmured hoarsely. "I feared you had fainted. Are you hurt?"

She looked at him and attempted to rise.

"Not yet," he said; "please raise this arm," and he helped her to do so. "Does it pain you?"

She shook her head, still keeping her eyes fixed upon his face.

"Now the other. Do you feel as if that was injured?"

For reply she rose to her feet and pressed her hand to her forehead.

"Enough of me, please," she said in a strangely deep and thrilling voice; her eyes were all ablaze one moment, all melting the next. "Enough of me; I am not hurt, and deserve it if I were. But you"—what a stress there was upon the word—"you are hurt."

"Nothing of any consequence, thank you," he said in the tone in which he would thank her for a pencil or a piece of paper. "I'm afraid the horse is ruined, and that's a pity."

She stamped her foot and pointed—actually pointed—to his face.

"You are bleeding," she said; "your face is cut—badly cut, and ——" She stopped, for Mr. Clifford had grown suddenly pale, and dropped on to the grass with his head down. She was on her knee beside him in a moment.

"You are very much hurt!" she wailed. "I knew it, I knew it! Your arm is hanging quite useless. Oh, dear, oh, dear, what shall I do? Oh, if some one would come. Stay; you must stop here—you must—alone, until I ride home and fetch them."

He sprang to his feet as if she had struck him.

"Mount it again," he said almost fiercely. "If I thought so I would break its leg," and he made a movement towards the animal as if he meant to do it there and then. "No, I am all right; my arm is bruised a little; it will be easy in a few moments, Miss Melville."

She stopped him again.

"I know better," she said; "your arm is broken, and you are suffering intolerable pain, although you are smiling."

She had opened the gate as she spoke.

"If you can only wait there till I send them."

He put himself before the gate, and looked sternly at her.

"Miss Melville," he said, "you think I served you just now ——"

She stamped her foot.

"Stand aside, sir; served me—you saved my life!"

"Then I venture to ask you to make me some return. I must be gone, for there is your groom coming. If you care to do me a favor in return for the accident which led to my being here you can do it by refraining from mentioning my name or connection with this beast's fright. If you ask my reasons I can only give you one—there is no time—and that is that I shall lose my situation—shall be compelled to leave a comfortable home and return to—no matter; will you promise me?"

"Why should you?" asked Lilian in a fever of anxiety to get help for him.

He opened the gate.

"You will not," he said. "I thank you for letting me ask you. To-morrow I must prepare to quit the only place in which I have known peace and happiness."

The groom's horse pattered nearer and nearer. Lilian bit her lips.

"It is base ingratitude, I will not—I cannot—I ——"

He bowed and opened the ate or her. His determined face frightened her.

"I promise," she breathed.

His face cleared.

"A thousand thanks," he said, trying to speak coolly. "Now, there is only a moment; you have only to stand beside your horse until the groom comes up, then exchange with him and ride home. Here is your hat, uninjured. I have your promise not to mention even my name."

Then before she could reply or do aught but gaze at him with unforgiving eyes and quivering lips, he plunged into the bushes at the side of the road and disappeared. Lilian exchanged horses with the groom, and rode slowly home. Truly, it had been an eventful day, but the latter incident had completely eclipsed all the importance of the former. That she was Mr. Besant's promised bride was a hard enough thought; but that Mr. Clifford should be lying in the furze-bushes on the heath with a broken arm and a lacerated face, to say nothing of worse ills, all contracted for her sake, and in her behalf, was a still harder one. James noticed his mistress' feverish haste to get home, but he was still more attracted by the conduct of the bay.

"This 'ere animal has been a-goin' of it uncommon strong," he thought; "I shouldn't wonder if she'd been cuiting away again. Miss Lilian looks done out somehow, too. It's a rum go—a regular rum go. If Sir Ralph says anything more about the horse I shall say 'sell her.'"

But Sir Ralph did not say anything about the horse; he was too full of another subject. He met Lilian in the courtyard without his hat, which was for him a state of excitement. A glance at her face told him that Mr. Besant had put his proposal.

"I am so glad you are back, my dear," he said, lifting her from the saddle and taking her gauntlets with old-fashioned courtesy. "I grew anxious. Where is Mr. Besant?"

"Gone home to the Towers, papa," said Lilian, who seemed to avoid his eyes, and spoke in a slightly constrained tone.

"Why, what have you done to the bay?" said Sir Ralph, eyeing the once showy-looking but now utter y pumped-out horse with astonishment.

"She has been a good gallop," said Lilian, "and is quite exhausted. I don't think I like her quite so well as I did."

"Nor I," said Sir Ralph. "You can sell her, James, or turn her out as soon as you like."

Lilian followed Sir Ralph into the study. Sir Ralph moved to the fire. It was his turn to avoid Lilian now. He shrank from what he knew was coming.

"Have—have you had a pleasant ride, my dear?" he asked.

"Yes," she replied, "very pleasant; we rode across the heath and round the boundary-lane."

"And was Harry agreeable?"

Lilian remained silent.

"Papa," she said, suddenly going up to him and laying her head upon his shoulder, "why could you not come with us this morning?" As she spoke she looked at the door and seemed listening.

A slight sound in the hall made her start. Sir Ralph did not notice her abstraction; he was too much taken up with his own grief.

"I—I had some letters to write," he said. "Besides, Harry was too good a companion to spoil. Two are company and three are none."

"Papa," she said, drawing still closer and growing paler, but still listening. "Mr. Besant asked me a question —— What was that? I fancied I heard something in the hall."

Sir Ralph listened.

"I heard nothing, my dear," he said. "Harry asked you a question. I thought he would. And what was it, Lily, my darling?"

"Whether I would be his wife?" said Lilian with slow distinctness.

Sir Ralph groaned and leant his head upon his hand.

"And—and what did you say, my darling? It would kill me to part with you."

"I said —— First, papa, what did you say when he asked you for your consent?"

"I said yes, if you, 'Lilian,' would echo it."

"You would like me to marry him, papa? —— What is that?—yes, that is some one in the hall, I'm sure!"

Sir Ralph listened; he could not understand why Lilian should be so particular in her attention to the hall-door to-night. She was not so usually. Did she expect Mr. Besant?

"It is some one," he said. "But tell me, my dear, what did you say? are you to be mistress of the Towers? Will you leave me? O Lilian! my only darling, what should I do without you?"

She kissed him, and tears filled her eyes—but the eyes were still fixed on the door. A knock came; she started. Sir Ralph, annoyed at and unwilling to be disturbed, walked to the door and opened it. Mrs. Williams, in a state of excitement and with traces of late tears in her honest eyes, stood courtesying outside.

"Well?" said Sir Ralph.

"If you please, sir, Mr. Clifford ——"

"What about him—has he returned?" asked Sir Ralph impatiently.

"Oh, yes, sir," said Mrs. Williams, turning pale and trembling at the angry look and impatient air. "He has come back, sir, but very ill, oh, very ill. He's in the library, and wishes to speak with you a moment."

"Very ill," said Sir Ralph. "Wishes to speak with me? Why did you not send for the doctor?" and he looked wistfully at Lilian.

He did not want to leave her.

"Mr. Clifford says no doctor was to be sent for, and that he would not detain you for a moment when you chose to come. He said as he was not in any hurry; but he has got a broken arm, Sir Ralph ——"

Sir Ralph stepped out at once and closed the door.

"Why did you not say he had broken his arm at once?" he said kindly. "Poor fellow. An accident, I suppose," and hurried through the grand hall to the library.

Mr. Clifford, very pale and with his left arm hanging uselessly at his side, was standing waiting for him. That he was in great pain was evident by his whole face and blazing eyes. That he could bear it, and was straining every effort to show no sign, was also made plain by the tight compression of his lips and the clenched right hand.

"I am so sorry to trouble you, sir," he said, "but on returning from my excursion this afternoon I met with an accident. I fell from the rock on the moor, and I am afraid have broken my arm. I have engaged a bed at the 'Arms,' and will go there immediately with your permission, but would not do so until I had presented myself."

Sir Ralph's face grew dark, and with his mightiest stride he strode to the bell and rang it.

"Go to the 'Arms,' sir!" he said, with stately reproof. "Pray, from what treatment at Riversdall have you concluded that I should allow you to leave my roof under such circumstances?"

"If my treatment at Riversdall I have only to speak with the deepest gratitude, sir," replied the tutor with difficulty. "It is to the fact of your kindness that I am loth to lay so heavy a burden as an invalid upon your care. The 'Arms' is a clean place, and I shall be well taken care of. I implore you to let me go there. I should never forgive myself if I suffered my carelessness to entail so much trouble upon you. Let me go, sir!"

Sir Ralph's only answer was to summon two footmen, Mrs. Williams, and a groom. The first he bade help Mr. Clifford to his room, the second needed no bidding to hurry on before and get things ready, and the groom he dispatched for a doctor.

Not content with this proof of his regard for the invalid, Sir Ralph himself followed upstairs and looked at the arm, which by this time was much discolored, and must have given the owner tremendous pain.

"This is a bad fracture," said Sir Ralph. "A fall—eh? I cannot understand it. No matter. Do not trouble to speak now. I will hear the particulars later. You are cut about the face too; most unfortunate."

Mr. Clifford did not offer any explanations, and Sir Ralph, after seeing that all was done that could be accomplished before the doctor came, went down to the study to await his appearance.

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When she learnt them she burst into tears.

"Oh, this day, this terrible day, how long it seems!" she said. "And is it a very bad break, papa?"

"Here is the doctor," said Sir Ralph, as the physician came down the stairs at a dignified pace, looking very important.

"Well," said Sir Ralph, "how did you find him? And how bad is it?"

The doctor shook his head and glanced at Miss Melville, with whom he had already shaken hands.

Lilian, if she saw the glance, did not choose to retreat, but stood seemingly as anxious to hear the bulletin as Sir Ralph.

"Well," said the doctor, "it is a most extraordinary case, most ex-tra-or-di-nary! A fall from a rock!—where? It's a very bad fracture. Pray, does Mr. ——"

"Clifford," said Sir Ralph in his impatient way.

"Does Mr. Clifford drink?" said the old man.

Lilian uttered an indignant exclamation.

Sir Ralph frowned.

"I beg his pardon, of course," said the doctor, taking a pinch of snuff; "but in no other way than through intoxication can I account for a man knocking himself so much about. How did he come to fall off the hill; and, when he found himself falling, why on earth didn't he stop?"

Sir Ralph, who was used to the old man's manners, nodded impatiently.

"No matter," he said; "the question is, how far is he hurt?"

"Very badly," said the doctor, "very serious, indeed; a compound fracture in the most awkward place. It wouldn't have mattered so much if taken care of at once; but some time has passed; it may mind, I don't say that it will—but it may become inflamed. Inflammation once set in, mortification will follow, and then the arm must come off."

Lilian uttered a cry that brought their hearts into their mouths. It was not a loud cry, but oh, what an awful one!

Sir Ralph swung round, and at sight of her white face went to his arm.

She recovered immediately, however, and stood by his side, pale but resolute.

"I—I am ashamed," she murmured; "but it was too dreadful. O doctor! you must save him! It is too horrible! Surely, you can save him! O papa, papa!"

"Hush, my dear," said Sir Ralph soothingly, as she hid her face upon his arm and groaned, not sobbed. The doctor smiled. Doctors, alas! are too used to scenes of suffering and bodily anguish to be much affected by them; and it is well they are not, for they would have miserable lives of it.

"Come, come, my dear Miss Melville," he remonstrated; "it may not be so serious yet. I only said it may be. But we will hope for the best, we will hope for the best," and he smiled again.

Sir Ralph took Lilian into the drawing-room and came back to the library.

"I am sorry," he said, "that Lilian was near, doctor, but she is naturally affected; she is tender-hearted, and the young fellow left here a fortnight since in perfect health and strength," and he sighed, since in perfect health and strength," and he sighed.

The doctor sighed also.

"We never know what a day may bring forth," he said with sententious gravity. "I think I'll just go and see how he is getting on," and he walked off with due gravity.

Sir Ralph, left alone, paced the library with anxious face. He had not learnt how it had fared with Mr. Besant yet, and he was all anxiety to do so. He could not sleep until he knew; and so, summoning up his strength, went into the drawing room, where Lilian was sitting huddled up in a corner of the large sofa, with her face in her hands.

She looked up as he entered, and said:

"How is he, papa, how is he?"

"I do not know," said Sir Ralph; "the doctor has just gone up again. My dear Lilian, you must not take it to heart so much; the poor young fellow will no doubt get through it well enough. The doctor looked on the worst side."

Lilian shuddered.

"Oh," she breathed, "to lose his arm, and for me ——"

Sir Ralph stared.

MLLE. CORA ADRIANA, Dancer.

"For me not to be sorry," stammered Lilian, and she rose, with her hands clasped before her.

Sir Ralph was alarmed. It was clearly impossible to question her to-night. He rang the bell and summoned Lilian's maid.

Miss Lucas glided in at the same time.

Lilian spread towards her.

"O Kate! how is he?"

"Better, my dear Lilian," replied Miss Lucas as calmly as usual. "The doctor says there will, he thinks, be no need of amputation."

Lilian drew a long breath and brushed the hair from her forehead. She was recalled to herself and her position by the sight of the quiet, ice-like governess.

"I am so glad," she said with a little laugh, that was rather hollow. "I have a horror of any such thing. I am so glad. Papa, I am afraid you will not think I am very brave, but—but ——"

"I know, my dear," said Sir Ralph, kissing her. "There, go to bed, and sleep well. Mr. Clifford is in no danger."

She kissed him, quiet enough now, and, followed by her maid, stole to her room.

CHAPTER XXIX.

For what is wedlock forced?—
An age of discontent, as Shakespeare writes.—Shakespeare.

How the remainder of the day was spent Lilian could not tell. She knew that there was a hushed hurrying to and fro and a continued passing up and down the grand staircase and along the corridor. The old doctor was in the sick-room or pacing the corridor, snuff box in hand, the importance of the case being denoted by the frequency of the pinches with which he regaled himself. Sir Ralph grew anxious—too anxious to allow of his asking Lilian any further questions concerning Mr. Besant's proposal. Miss Lucas, whose services in the sick-room had been offered, but gratefully declined, moved from the sewing-room to the drawing-room, corridor to conservatory, in noiseless stealthiness, picking up in her colorless way what crumbs of information fell from the lips of the servants of Sir Ralph. As for Lilian, she sat on her low foot-stool beside the great arm-chair, looking dreamily and sadly before her, her sweet face supported by her hand and her lips tightly compressed. She had a great deal to think of, a morrow to look forward to. To-morrow she must give her answer—to be Mrs. Besant, mistress of the Towers, or not! It was a great question, and she found her consideration of it greatly impeded by the picture of the quiet tutor lying huddled on the grass with his broken arm. How bravely he had sprung to her rescue! How he had thought lightly of his injuries, his courage and his agony! With what dignity he had exacted the promise that she would not mention him as her rescuer from a certain danger and a possible death! She thought of all this, and her heart felt those throbs which always accompany the first symptoms of the master-passion. This noble, courageous, dignified gentleman, what was he worthy of? Her heart, always truthful, replied, audibly enough: "Love!" Did she love him? She silenced the question, and rose to take her candle. Sir Ralph entered the room at that moment.

"Going to rest, my dear Lilian?" he asked.

"Yes, papa," she said, kissing him and averting her face. "Any news of Mr. Clifford?"

"No good news, I am sorry to say," he replied. "The doctor does not despair of saving his arm, but he speaks doubtfully and looks grave. The poor fellow suffers fearfully, he says, but he bears it with heroic patience. He has not called out once, though the cold perspiration starts in great beads from his brow."

Lilian groaned, and her face drooped still lower. Sir Ralph kissed her, and glided from the room.

To reach her own room she must pass Mr. Clifford's. It was but natural she should pause for a moment. And as she did so she started, struck with astonishment at hearing her own name spoken. Unwilling to listen, yet filled with a burning eagerness to learn who had pronounced it, she lingered, and as the door was slightly ajar heard Mr. Clifford's voice—alas how altered!—exclaim:

"The horse, the horse! the gate—she must pass the gate! O Heavens! the gate! Lilian! Lilian!"

A sudden palor swept over her face, succeeded by as sudden a crimson. He was delirious, and speaking, thinking, of her! Why should the new thought give her such pleasure, such exquisite delight? She could not tell, but, hoping and yet yearning to hear more, lingered there still. At that moment the door opened, and Mrs. Williams came out. She started as she saw her mistress standing there, candle in hand, and dropped a courtesy. Lilian sprang forward.

"How is he?" she asked eagerly.

"Very ill, miss, very ill indeed," said Mrs. Williams, with something like tears in her eyes. "Poor, dear gentleman, so kind and so just as he was to everybody. O Lilian! isn't it dreadful?"

Lilian nodded.

"He is delirious?" she said, keeping her face in the shadow.

"Yes, miss, and talks ——" Mrs. Williams hesitated and looked curiously up into the face of her young mistress, which, however, was too much in the shadow to be read—"and talks wild-like."

"Yes?" said Lilian.

"Of course, miss," said Mrs. Williams, "we, the doctor and me—no one else has been near him—takes no notice of that."

Lilian nodded, and with a sigh passed on to her own room. She slept little that night, and her pillow, if carefully examined, might have shown some traces of tears. The morning broke clear and beautiful; still it brought no joy to Lilian. To-day was to decide her fate—this day, when the man who had saved her life lay in mortal agony with the injuries received in her behalf. For the first time in her life she was unhappy, and, with the traces of tears on her face, passed through the French window of the breakfast room into the rosary. The beauty of the morning oppressed her, and she turned from the gay colors of the flowers with a gesture of distaste, until it suddenly occurred to her that she might pluck a few for the sick-room. With a slight flush upon her face she set about her task, and with a feverish eagerness chose the sweetest-smelling, arranging them into a posy with practiced facility.

"There is something wanting yet," she murmured. "It is too tame and commonplace for such a mind. A blade or two of grass—where now shall I find it?"

And with a sigh she passed over the close-slipped lawn into the meadows. There she found what she wanted—a few leaves of long grass, which she hoped would bring an air of freshness and relief to the man tossing with pain and fever, and, with another sigh, was hurrying towards the house, when a gentleman sprang over the fence, and, lifting his hat, came forward. It was Claude Ainsley.

"Good-morning, Miss Melville; the early bird plucks the best flowers in this case. I was staying at Nerlton" (which was the next village), "and heard of the accident to your tutor. How is he this morning? But I suppose you don't know yet."

Lilian shook her head, which at his question had bent itself over the flowers.

"No, not yet," she said quietly. "Last night he was in terrible pain, I believe."

"Broken his arm, I heard," said Mr. Ainsley, who, after the sudden brightness produced by the unexpected meeting, had relapsed into a dull, almost sad expression. "It is a painful accident, and wants a strong constitution to stand it cheerfully."

"Then I think Mr. Clifford must be strong," said Lilian, "for they say he never complains. He is delirious, I think."

Claude Ainsley nodded.

"Indeed! that is bad,"

Lilian looked up with so unmistakable an alarm that he added quickly but quietly:

"Not dangerous, but likely to retard his recovery. By the way, my informant could not tell me how it occurred. Do you know?"

Lilian hesitated, and Mr. Ainsley was almost certain that the face, again bent over the flowers, crimsoned.

"Mr. Clifford says that he fell off the moor-rock."

"Hem," said Mr. Ainsley. "Is he—a young man?"

"Yes," said Lilian.

"And, pardon me, steady?"

"Yes," said Lilian, very decisively this time.

"I cannot understand how a man could tumble there," he said thoughtfully, "unless he overreached after a flower."

Lilian nodded.

"I am going into the house," she said, "and will inquire how he is. You would like to know?"

"Yes," he said, "I should;" and they walked on side by side.

Presently Mr. Ainsley glanced at her face.

"It would be only polite to ask after your own health, Miss Melville," he said.

"Miss?" she said, trying to speak with exceeding gayety, and looking all the more miserable. "Oh, I am in excellent health, or form, as Mr. Dalton would say."

"I am glad to hear that," he said. "Pardon me again, but—you don't look well; pardon me still more, you do not look happy."

Lilian looked up, and her eyes flashed. Luckily, Mr. Besant did not see them.

"No," said Sir Ralph emphatically. "He certainly was not intoxicated, Harry; but I confess to being unable to comprehend it. Miss Lucas, too, cannot understand it," he addded, bowing to that lady, who had entered as noiselessly as Mr. Besant had noisily.

"No," said Miss Lucas, lifting her gray eyes to Lilian's face after kissing her—"no, perfectly inexplicable. Probably Mr. Clifford will make it clear when he recovers—if he should do so."

Lilian had suffered enough that morning to be able to hear this without showing her pain; so that the watchful eyes of Miss Lucas saw no sign that her random shot had taken effect.

"Well, I hope he'll get better," said Mr. Besant, impatient of the topic. "It makes everything so dull—eh? Great bore, having anybody ill in the house."

No one echoing this unsympathetic opinion, Mr. Besant thought he would proceed to the business of his visit.

"Been in the garden, Miss Melville?" he said, turning to her for the first time, though he had kept his eyes sideways, without a moment's release.

"Yes," said Lilian.

"Then it isn't any use asking you to come around now, I suppose?" he said.

"Yes," said Lilian, thinking it best to get her trial over—"yes, I will go with you; I have nothing to keep me."

"Come along, then!" he said; and they went, Sir Ralph looking after them with troubled face—Miss Lucas with cat-like eyes that followed them a great deal farther than Sir Ralph could.

Mr. Besant did not stand shivering on the brink. He took the leap, as he phrased it, without shilly shallying.

"Well, Lilian," he said, almost stopping before her, and striking his leg with his riding-whip. "To-day has come, and so have I for your answer. I have not slept much, as you may guess, and I'm pretty anxious. From my word, I didn't know I cared for you to the extent I do; I'm very hard hit indeed. Mother says she never saw anyone so much loved, not even Alderman Ferrers," and he laughed scornfully.

"You ask me to be mistress of the Towers," she said, very pale, even to the lips.

He nodded anxiously.

"That's it, Lilian. I don't do it well, I know; but that's what I mean. Be my wife!"

Lilian looked him full in the face.

"And I as plainly answer: No!"

Mr. Besant never had such a face. He stared, opened his mouth, shut it again, and looked astonished.

"You—you—you are joking," he said.

Lilian shook her head.

"I knew I should pain you—oh, how I wish you had not compelled me to. I cannot be your wife, Mr. Besant."

"Cannot!" he repeated, the angry flush growing deeper. "Why not?"

"I will tell you," said Lilian, breathing hard. "It gives me more pain to say it than you to hear it. I do not love—care for you."

His face brightened.

"Oh!" he said, "I thought it was something of that kind. Never mind; I like you all the better for being romantic, Lilian. Don't care for me! Well, many girls don't love their husbands until they are married. I don't mind that—you'll get to love me. I'm not hard to get on with. My mother and I never had a hard word except over Alderman Ferrers, and it isn't likely you'll bore as she does. Don't love me! Come, I thought you were going to say you hated me."

She shook her head.

"I like you, I respect you, Mr. Besant, but—but—I can never be your wife."

His hopeful face clouded again.

"I don't mind, I tell you," he said. "Oh, don't say no, don't be obdurate. You know it will break the old man's heart. Come, never mind not caring for me yet. Be mistress of the Towers, Lilian!"

Our readers will pardon us the infliction of Claude Ainsley's sermon, as through it only could they see what influenced the beautiful heiress of Riversdall.

"Do not sacrifice yourself to a mistaken sense of duty," he had said, and she would not. Besides, there was something repulsive in this man's determination to have her at any cost, even of his self-respect.

Her face flushed more hotly than his own.

"No," she said, drawing herself up to her full height—"no, a thousand times no. If you would wrong yourself, I will not wrong you. You know not what you ask of me; but I do know, and once for all I answer no!"

She turned, and—very queenly, beautifully majestic, so wondrously unlike the girlish Lilian of a few days since—would have gone without another word; but he, white with passion, actually sprang in front of her to block her way, and, clenching his whip and his teeth at the same time, said, in a low, passionate voice, that grew more passionate with every word:

"So that's the answer, after dangling me at your back with a string of soft speeches and smiles ——"

She was about to interrupt him indignantly, but he would not let her.

"No; you've said enough for once—now let me speak. "No's the answer after all, is it? And why? You don't care for me—me, the man you've known since a boy, and your father's choice—me, the owner of the next estate, the fittest and most proper match for you. And why, pray? Oh, because you don't care for me! A school-girl's namby-pamby, romantic twaddle! But you're not a school-girl! You're a woman, Lillian Melville. But there's something ahead. Don't care for me—no, because you care for someone else. Ah! you color up at that. You know it. Your face tells it. Well, let him beware. I never threaten without following it up. I'll turn him out of cover yet, and I'll run him down without mercy. Fox-hunting has been my line; I'll have a try at a different game. Who is the lucky man, the man who has taught you to look me—whom you have known since a boy—in the face, and tell me you don't care for me?"

Lilian, now that a pause in the torrid outpour had come, essayed to pass him, but he had not finished.

"You won't speak—you will do nothing but look haughty and proud, like your father. Well, I've a notion that you'll do something to let down his pride. But no," he added in a white rage; "I think I'm on the scent, and you shall not do it. Mark me, I'll stop it. I'll run him down, whoever he may be," and with that threat this specimen of an English gentleman strode off, passing so closely to the gray figure of Miss Lucas, hidden behind the border of shrubs, that his whip, still clenched in his hand, stirred the leaves that concealed her.

Lilian stole up to her own room; but she need not have feared Sir Ralph, for when, some hours after, having nerved herself for the task, she entered his own room to give her explanation, he merely said:

"Well, my darling, he has gone?"

"Yes, papa," she said, kneeling beside him and holding her lovely face against his heart.

"And what has he taken with him—a 'Yes' or a 'No?'" asked Sir Ralph tremblingly.

"A 'No,'" she replied firmly.

He looked astonished for a moment, then troubled; lastly, with a sigh of relief which was like balm to her heart, he took her head into his hands and kissed it.

That night Miss Lucas wrote two letters—one was to Doctor Ambrose, the other to Lady Melville, and in the latter she did not forget to state that Mr. Besant had been refused by Lilian Melville, and that Claude Ainsley had seen her early on the same morning.

Miss Lucas did not explain in so many words that it was in consequence of Mr. Ainsley's visit that Mr. Besant was refused; but she left her ladyship to draw her own conclusions, thinking with a smile what pain those same conclusions would bring to the woman who drew them.

TO BE CONTINUED.

GLIMPSES.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CHARLES H. DAY

"MORE TRUTH THAN POETRY."

"Good-morning, my dear fellow. Why, how do you do? It's almost an age since I saw you last. Married, eh?—that accounts for your seclusion."

And the fashionable swell stopped in his Broadway promenade to clasp the hand of his former rival in the art of "lady-killing."

"Quite well, thank you," replied the newly-married man, whereupon his friend in a confidential way inquired:

"By Jove! old fellow, say, how is it you support a wife? That's the mystery. Never could support yourself, you know."

"Aw! you see, I married an actress, and she supports us both."

"Charming! how fortunate! Deuced lucky fellah. Ta, ta! Good-day."

Swell goes off with the demon of envy rankling in his bosom.

"CIRCUMSTANCES ALTER CASES."

(Scene—Manager's office. Miss Purse, ambitious amateur, admitted to an interview.)

MANAGER.—Indeed, madame, I have no doubt of your ability, talent, genius; but really our time is filled this season. Perhaps next ——

DEBUTANTE TO BE (*interrupting*).—Oh, sir! I don't think you can quite understand. I wish to guarantee you a certainty. I must have an opening; I am dying to go on the stage; I refer you to my bankers.

MANAGER (*eagerly*).—Oh, yes; I see. Certainly; I think we can come to terms. What date would you prefer?

PROVOKING.

(Author reading MS. of his new play to the leading lady of a fashionable theatre.)

LEADING LADY.—Couldn't I wear my new pearl-colored satin in the part?

AUTHOR.—Quite impossible, I assure you. It would be in bad taste for a blind orphan to go a-begging for cold victuals in a snowstorm, and wearing a pearl-colored satin dress trimmed with lace.

LEADING LADY.—Nor my diamond earrings?

AUTHOR.—No.

LEADING LADY.—Oh, dear! how dreadful! I shall throw up the part.

DELIGHTFUL.

(*Scene same as above.*)

LEADING LADY.—Don't you think my part rather weak, now, frankly?

AUTHOR.—Of course; there's nothing to it.

LEADING LADY (*emphatically*).—I shan't study it. I'll break my engagement first.

AUTHOR.—Oh, but don't you see you wear seven different dresses during the action of the play?

LEADING LADY.—Beg pardon, I was too hasty; it is a delightful part, and I know I shall make a great hit in it.

The "leading lady" was an actress of Worth, with a big W.

THE BLIND GOD.

SNOB (*in front, to other Snob, pointing out* PREMIERE).—That's my "mash." I take her to supper after the theatre. Ain't she a darling?

PREMIERE (*on the stage, addressing Secundo*).—Do you see that noodle in the orchestra-circle, with the pearl opera-glass? That's him.

SECUNDO.—Do you care for him?

PREMIERE.—Do I care for my poodle?

Words overheard at the stage-door an hour later: "Love," "Dove," "Pet," "Sweet Life," Sugar-plum," etc.

SELF-CONVICTED.

MANAGER (*to* STAR).—I think we had better cancel that date for next season. Your business has been outrageously bad—miserable, horrible—"a beggarly array of empty benches!"

STAR (*not at all aggrieved*).—Magnificent business!

MANAGER (*testily*).—Magnificent nothing!

STAR (*pointing to display-lines on street-bill*).—How's this?

EXTRACT from bill aforesaid: "Pronounced success!" "The reigning sensation!" "The event of the year!" "Crowded houses; hundreds turned away unable to gain admission."

LATEST FROM CORK.

Since his marriage, Bones has not worn his paste. pin. He is keeping house, and his wife is using it for a mirror.

THE RETORT COURTEOUS.

JACK (*very much inebriated, to* TOM, *a fast youth*).—Tom, take my 'vice of a friend—slow up, ole fell.: put on the brakes; mend your ways. Too loose in your habits, my boy.

TOM.—And you are too tight in yours. They go off in company "to see a man."

SOMETHING EASY.

(*Amateurs discovered.*)

OMNES.—What shall we play?

FIRST SPEAKER.—Something easy.

OMNES.—Yes: something easy.

FIRST SPEAKER.—"Hamlet."

OMNES.—"Hamlet."

"Hamlet" was murdered in due time.

EXCELSIOR AGAIN.

One pugilist in England became a member of the House of Commons; John Morrissey the Senator went to Congress; but Tom was Hyer than both of them.

A GREAT RESEMBLANCE.—"Cuff, you see dem two ladies ob color cross de street dar?" "Yes, I see de angels, Pompey." "Well, don't day look 'mazing like one another?" "Dat berry true; I gibs you credit for your nice demonstration; dey do 'mazingly semble one anoder, specially de one on dis side."

"EN MASQUE."

WRITTEN FOR THE NEW YORK CLIPPER.

In a sunny Southern city—
Where parade without reproof
All the frolics and the follies
Of the land of "opera-bouffe"—
In a time of merry-making,
Once my winding ways were laid,
And to kill the passing hour
Went I to the masquerade.

For a while I wandered aimless
From the merry crowd apart,
Till I saw a "Grecian Captive"
Fettered for the Turkish mart;
Bound with mimic chains of silver,
Leaning on the esplanade;
I approached her, and we chatted,
As one does *en masquerade*.

Then I led her from the dancers,
And the masks were laid aside,
And my language grew more tender,
And more softly she replied;
As in dewy orange-bowers,
With the moonlight floating o'er,
Throbb'd my heart with wild pulsations
It had never beat before.

Wildly, madly, rushing onward,
Born on passion's raging flood,
With the restless Southern fire
Kindling all my Northern blood—
Reading in her eyes my answer,
Did I clasp her to my heart—
Then the Devil's sport was ended—
We had loved, and we must part.

In that sunny Southern city,
To unbind the bondsman's chain,
Once a thousand Northern freemen
Spilt their blood like Summer rain;
God above have mercy on us!
Scarce a year had o'er us rolled
When the wedding-anthem sounded
And proclaimed my captive sold.

God above, have mercy on us!
Pity her and pity me!
Then she wore the garb of bondage—
Now a slave, men think her free.
Fool I am to be the heart-bared!
Life is but a masquerade
From the forest of Missouri
To the Southern everglade.

Did she love me? I believe it,
I have read it in her eyes;
But there came a higher bidder,
And he carried off the prize.
I have left that sunny city
Far across the Summer seas,
And the Ocean of Forever
Rolls between my love and me.

But a vision comes before me
With the rising of the moon,
Soft as scented Southern zephyrs
Steal across the calm lagoon.
Then again the music clashes,
And I clasp her in my arms,
And I hear her whisper gently
As the murmur of the palms.

And she whispers words of comfort,
That our love is not in vain—
Man has parted us asunder,
God will let us meet again;
Whispers, in the great hereafter
I may clasp her as my own,
When the sinned-against and staining
Shall unmask before the Throne.

C. A. G.

"STUCK."

WRITTEN FOR THE NEW YORK CLIPPER,
BY BART SMITH.

Were you ever stuck, gentle reader? Surmising that you have not been, we will launch out into our experience with our sticks.

We were a brilliant party, with a superb quadrance of gay and other spirits, when we started out, one fair morning not a thousand years ago, to play "six weeks" in the larger country towns.

A three weeks' route lay before us, and a glorious time was anticipated by each and all of the dozen souls comprising the snap. The manager acted with all the grandiloquence of a millionaire when disbursing a half-dollar to this or that member, and all blissfully deluded themselves with the idea that there was plenty of stuff in the managerial pocket-book.

The first town was reached and tided over. Then came the second, and the managerial watch was left to rest its weary hands and hide its blushing face in the rapacious maws of the hotel-keeper, who chuckled with delight as he gazed upon his newly-acquired ticker.

With happy hearts the gang went sailing for the next town, entirely ignorant of the fact that at the end of the manager's glittering watch-chain was a common, ordinary brass-pin, but in the shape of a hook, by which the chain was held in the pocket, and that the addition of several useless contracts had helped to swell the watch-pocket to its magnificent proportions.

The third town was "stiffed" nobly over, and duebills here and due-bills there would have greeted the inquirer after the welfare of the company, and then came the fourth and last stand. The financial status of the combination was verging close on to zero, and yet not a whit did his poverty affect the impecunity of the manager. The landlord was all suavity; but little did he dream how near to emptiness was the treasury. The individuals of the company began to drop on the exhausted state of the finances, and dire misgivings of a st

NEW YORK CLIPPER.

SATURDAY, MARCH 24, 1877.

TO CORRESPONDENTS.

☞ Letters seeking information replied to only through this department; no answers by mail.

VERNER.—1. If you have attained your natural growth, that settles it. 2. Prices for dramatic instruction are matters of private contract, and vary so much that we can give you no more definite idea than to say that they range from $10 per lesson upwards. It would depend entirely upon the natural qualifications for the stage, and the aptitude for learning the pupil possesses, how many lessons one would require before making a debut. 3. Speaking or reading aloud will strengthen the voice. 4. The expenses of a traveling star would depend upon the length of the journey and the caprice of the star. 5. An agent's salary depends entirely upon his reputation and ability. Sometimes he takes a share of the star's receipts, and pays his own expenses. If on a certainty, his salary would average from $50 to $150 per week, and all traveling expenses. 6. We do not deal in books.

D. D. S., Anchorage, Ky.—1. Robert T. Stickney advertised in THE CLIPPER dated July 24, 1875, that in Zanesville, O., on the night of July 8, 1875, he turned a double somersault over twenty-four horses, and the distance cleared in the leap was thirty-four feet. This was vouched for by nineteen prominent citizens of that town, whose names were printed in the advertisement. 2. Write to John Robinson, Cincinnati, O., for particulars concerning the murder. 3. The company with Haight & Co.'s Great Southern Circus in 1874 included James Ward, Jack Lawton, Gus Shaw, W. H. Burdeau, the Scott Brothers, J. Burn, Thomas Roberts, C. Kilgore, P. Adams, Ed. Mann, C. Holmes, W. Beavers, M. Fulton, W. Middleton, Hugh Wilson, Jacob Riley, Jeanette Armstrong and Jennie Tourour.

H. F. F. FARRELL, St. Louis.—"What is to be done in the following case? Rule 4, Sec. 8, says that 'If a dead ball be also an unfair ball, it should be counted as one of the nine unfair balls which shall entitle the striker to a base.' Also, 'no player shall be put out, base be run, or run be scored on any such ball.'" ......Of course, the ball which becomes dead by striking the batsman's person, for instance, must also be an unfair ball; it is to be counted as such; and, should it happen to be the ninth unfair ball, a base must be given the striker. This does not conflict with the rule, as it only prohibits bases being *run*, not those given on called balls.

PALISADE.—1. If you mean in this part of the country, the rider's name was George Parker, and the trial took place at Fleetwood Park, this city, May 18, 1876. The undertaking was to ride 305 miles in 15 hours, using thirty horses, but he failed to cover more than 226 miles. Similar attempts were made in England, California and elsewhere years before. 2. In June, 1876, Frank Peralto rode 155 miles in 6 hours 58 minutes 30 seconds, which was subsequently surpassed by John Murphy, both performances taking place at Fleetwood. 3. He did not previously attempt the 600-mile feat here. 4. Read THE CLIPPER ALMANAC for further information.

KRACK.—1. Every trick must be headed after cards are all up at penochle. Furthermore, in some coteries the letter of this rule, rather than its spirit, is so far enforced as to require that the heading be done with the player's highest card, although he may have smaller ones that would take the trick. 2. There is considerable difference between two-handed penochle and three-handed or four-handed—as much as there is between regular penochle and the mongrel game known as double-penochle, in which latter only trump-leads are to be headed in some coteries.

TROJAN, Troy.—1. We believe that both were born in this country. 2. Fred C. Corbin was for a time assistant sparring-instructor at Ottignon's gymnasium, this city. He has set-to with George Rooke, Steve Taylor and others at public exhibitions here. 3. Though undoubtedly a good boxer, Donovan is not a strictly first-class man. 4. We are unaware that Dick Liston ever won the title of "champion light weight of Canada," and he is not likely to do so while "Prof. Woods" remains in Montreal.

W. A. S., Richmond.—"If A 'builds' sevens in cassino, is he not compelled, according to the rules of the game, to take that 'seven-build' his next play, provided he cannot take any other trick on the table at the time? As there is a bet of a new hat, we ask you to decide." ......As this point is stated, the hat belongs to the party who assumes the negative of the bet. There is one thing A can do which has not been covered in the terms of the wager.

M. F., Windsor.—We have passed behind the Fall on the American side, and also behind that on the Canadian side, but never heard of Prof. Tyndall or anyone else "crossing from the American to the Canadian shore, under the Falls of Niagara." As this is "a bet of large proportions," better refer it to someone at the Falls. The Professor may be a good swimmer, or he might have crossed over on the bottom.

SNAP PROFILE.—1. B, not A, can call game. The balls you have given A—15, 14, 12, 9 and 1—count but 51; and as B has "all the rest" but the 1 and 3, it follows that B has 64. 2. That is a matter of opinion. 3. He cannot play again. 4. It is a "scratch." 5. The better hand, as shown to the board, takes the pot. 6. The playing of straights does not entail the playing of straight-flushes. 7. The "age" is unchanged by the blind and straddle—it is still B's.

J. B., Philadelphia.—About 1841 Oscar Stone, a partner of Henry Rockwell, rode four horses, but he did not do so much while on the horses as performers of that kind do at the present day. He was a tailor, and a great lover of horses. He purchased a thoroughbred chestnut mare named Kitty Clover, trained the mare, and taught himself to ride. He also rode a "Wild Indian Act," being then the best in this country.

REGULAR SUBSCRIBER, Toronto.—The lightest jockey we ever heard of was Kitchener, and the lowest weight at which he rode was in the race for the Workingham Stakes, at Ascot, Eng., June 9, 1840. He was then known as "Tiny," and his bodily weight was only 29lb, so that 25lb dead-weight was required to bring him up to the 54lb at which he rode.

JOHN HAMILTON, Tilsonbury.—1. The rules for side-hold wrestling say: "No fall shall count unless one of the contestants shall be thrown fairly on his back. The man whose back strikes the floor first shall lose, and all attempts to pull or turn his opponent over shall not count." 2. If by "rough-and-tumble" you mean "catch-as-catch-can," the rule is the same.

J. M. B., St. Louis.—1. The Boston (Mass.) Theatre seats 2,972; Booth's Theatre, New York, 1,807. 2. Adelina Patti commenced her musical career in this country, and has sung in all of the principal cities and towns in both concert and opera. 3. Fechter never played in "Monte Cristo" one hundred consecutive nights in Boston, Mass.

J. P. M.—The referee's decision in the recent wrestling match between McLaughlin and Bauer, at Utica, N. Y., was that the former was the winner. Whatever arrangement may have subsequently been made by the contestants had nothing to do with the decision; consequently, you lose.

A SUBSCRIBER, Grand Island.—THE CLIPPER will publish the scores of all the leading contests of the season, as hitherto, whether of League clubs, Alliance, Internationals, or Amateurs. Send scores of all single-figure games in full, but only the score of innings of double-figure contests, except more than nine innings.

ALEDO, Philadelphia.—1. A male-dresser in a theatre would be expected to attend to the wants of all the gentlemen in the company. Few if any are employed nowadays. The star would treat him as a servant. Salary, from $10 per week upwards. 2. Use prepared French white for the complexion.

F. B. AND G., Philadelphia.—1. High wins the deal. 2. That is not euchre. It is six-handed nonsense, and, while indulged in frequently for amusement, is never played according to rule (since there are no rules for it), being conducted according to agreement between players.

SUBSCRIBER, Pittsfield.—Since you chose to saddle a proviso upon your bet, you can decide the matter between yourselves. For us to take cognizance of that proviso would be to express an opinion, which we are not doing in these columns.

FAIR PLAY, Westville.—1. Hayes had 2,747 majority in Ohio. 2. Would prefer not to make the search, unless the matter is important. 3. Hayes, apparently. 4. A President-elect can swear himself into office every day in the year. All but the first oath are mere matters of form.

GENTLEMEN, East Saginaw.—1. The number is probably more than midway between the two extremes mentioned. It would take weeks to ascertain, as we should have to write to Boston, Philadelphia, New Orleans, and other cities. 2. We do not need one; thank you.

W. P., Trenton.—1. At seven-up, if a player deals out of turn, a new deal can be called for, whether trump has been turned or not. 2. A player who, having too many cards plays out his hand, forfeits whatever point or points he may have made, and his opponents score what they can.

J. G., St. Augustine.—B wins the game, having 59 to the good, while A has but 55, with a "scratch" off. The remaining six-ball need not be pocketed, since A can never make his score 61.

G. F. V. A.—The main point would be to get an opening, and subsequently shape your course according to what you prove to be most successful in. Accept any salary at first that may be offered.

TWO FRIENDS, Petersburg.—She is a daughter of Col. Spencer W. Cone, late of the U. S. A. Cannot say where born, nor give her correct age. In private life she is Mrs. Dore Lyon.

W. F. B.—If you will address a letter of inquiry to J. S. Wright, at the theatre you name, inclosing a stamp for reply, he will probably send you a bill of the occasion. We cannot spare space to publish the cast in this department.

SUBSCRIBER, Lakefield.—On general principles, C could alter any play into which he had been led by false play on the part of B; but in this instance there would be no sense in his doing it. He had trumped the trick, and that settled it.

WALTER FISKE, Hamilton.—The only champion-belt ever contended for by collar-and-elbow wrestlers in this country was won by J. H. McLaughlin, at Detroit, Mich., in 1870, and we believe it has been in his possession ever since.

DECLINED—"McDuff the Terrier," "In the Sunlight's Golden Lustre," "Sensational Breeches Part," "Fate's Wantonness," "Matilda's Reason," "Colored Men's Fancy Ball."

N. F. H., New Haven.—You don't seem to understand what we require. Give the date that any troupe performs in your town, and then add route ahead. Let each item be separate.

E. R. H., Nashua.—Since there is no explanation offered, "the returns after election," no particular time after election having been specified, must be held to mean the official, practical returns. The Hayes bettor wins.

DALLAS.—1. Billy Edwards became light-weight champion by defeating Sam Collyer Aug. 24, 1868, and has twice since defeated the latter in championship matches. 2. Joseph Caspar was champion billiardist of Ohio in 1870.

W. C. DE P., New Albany.—A being 6 and B 4 in a game of 7, all-fours, B is out if he made high and low, game being equally divided, and A having dealt the cards, no jack being out.

DAVID S. BARRY, Phila.—George S. Schermerhorn Jr., Secretary of the N. R. A., can be addressed in care of this office.

A. T. AND O. K., Newark.—There are many persons who play "Rip Van Winkle" occasionally. A dog appears in Robt. McWade's version.

STAKEHOLDER, Boston.—The Hayes man won the money. Your individual judgment, or ours, is as empty air in the face of the fact that Hayes sits in the Presidential chair.

F. N. M., Milwaukee.—H. and F. win the money, if B objected to a fair cut on the part of the player who had a right to cut the cards.

W. S. B.—Such a child could become a full American citizen at twenty-one years of age, and at thirty-five might become President of the United States.

BLUFF-PLAYER, Pawtucket.—Three of a kind will beat a straight, unless it has been agreed that a straight shall beat three of a kind.

T. H. C., Rochester.—It is not published. Edwin Adams is the owner. Write to Simmonds & Wall, No. 10 Union square, this city.

OLD CONTRIBUTOR.—The late E. Eddy was over 5ft. 7in. high, having been at least 5ft. 9in. We keep no accurate measurement of the stature of professional people.

J. C., Dunkirk.—No one can say what the present population of Canada is. Last year it was estimated at 3,727,000.

A. B. C., Washington.—If you mean what you have not stated, viz., the Presidential election, he wins who bet on Hayes.

REPRAH, Buffalo.—1. Lotta was born in this city Nov. 7, 1847. 2. J. B. Booth is the elder brother of Edwin Booth, and he was born in 1821.

OLD READER.—B will lose, unless he can show such a decision. We have no recollection of having so decided, even by a possible blunder.

C. A. J., Greensburg.—We cannot find any work of the kind, although the company is said to have had some such book for sale at their entertainments.

GEO. P. HOLDEN, Newark.—The Goddess of Liberty is the head and the eagle the tail of an American silver quarter.

JOHN, Nashville.—1. Answer next week. 2. Pronounced as if spelled oug-new-e. 3. Miss Amy Fawsitt died in this city Dec. 26, 1876.

RICHMOND SUBSCRIBER.—B could either give one or run the cards. A had refused to do the only other thing it was possible for B to do.

EMILE A. GRADOY.—The advertisement would cost $1.20 for each insertion. Notices copied from other papers, 30 cents a line for each insertion.

A. AND J., Pittsburg.—Fox's late American Theatre, Philadelphia, Pa., had three floors—the lower or orchestra floor and two galleries.

J. O. E.—He is allowed to walk a mile during the latter part of one hour, and another mile in the beginning of the next hour, thereby securing a rest of an hour and a half.

CONSTANT READER, Hartford.—1. Musical mokes as good as those you name command from $50 to $100 per week. 2. Neither one.

CAIRO.—Ben Hogan the pugilist is alive, and at last advices was about starting in the show business at Elk City, Pa.

L. S.—You haven't prepared it with your usual care, and we think we can serve you better by omitting it. Don't let this discourage you, but try again.

JOHN P. GALLAGHER, Bushnell.—Ned O'Baldwin died in this city, from the effects of pistol-shot wounds, Sept. 29, 1875.

DON SANCHO PEDRO, Louisville.—High, low, jack, and game first; then follow the others according to their numerical value.

CONSTANT READER, Falls City.—The "sensation," as you term it, was revived by General Pleasonton. Get his book, recently published.

S. D., Hamilton.—1. Seddons is alive. 2. Jack Hamilton and John Lawrence trained Morrissey for his fight with Heenan.

W. B., Easthampton.—"Is not the base-runner out this year if he knocks the ball out of the baseman's hand?" ......No.

ANDY KEAN.—We took part in a game at Hoboken in 1845, and the game was played there three or four years before that.

PRENTICE CLUB, Louisville.—We have answered this question once. Write to Richmond, Va., as we should have to do to find out.

SOLDIER.—Miss Fanny Herring is performing at the Boylston Museum, Boston, Mass., and George L. Fox is in retirement in Brooklyn, L. I.

J. E., Brooklyn.—Latitude indicates the distance, north or south, from the equator.

E. G.—We have not time to hunt our synopsis of the plot of "Nobody's Child," so that we can answer you this week, but will endeavor to do so in our next issue.

H. H.—We have not the receipts of the Paris Exposition of 1867.

DIX, Pittsburg.—1. B can either deal or make A deal again. 2. It makes no difference.

JACK WILLIAMS, Montpelier.—The answer had reference to another of that name.

LOTTIE, Cincinnati.—Pronounced John-ors-shek and Boo-si-co.

H. H. J., Kansas City.—Bagpipes can be procured at R. McIntosh's, 59 West street, New York.

ZIMPTY, Reading.—There is no record kept of such matters.

M. A. S., Petersburg.—"The Two Orphans" has not been published in book-form.

WAGER, Warren.—John C. Heenan died at Green-river Station, Wy. Ter., Oct. 25, 1873.

W. B. T., Philadelphia.—The partners can consult and prompt each other.

B. O. C., Lynn.—No work of that kind has been published this year.

G. A. Z., Warehouse Point.—An outsider's money goes as the game goes. He has nothing to say.

WARD 24, Boston.—1. The jack does not count. 2. A can claim the deal, as B could in the other case.

M. S., Norwalk.—He cannot do it, unless he has a seven in his hand.

G. W.—The Hayes bettor wins, if the bet was as to the recent Presidential election.

H. H. B., Lyndon.—We know nothing of the person mentioned.

EKARD, Freeport.—Any wholesale dealer or manufacturer of toy-balloons can supply you.

W. C., Pittsburg.—See answer to "Reprah, Buffalo," in this issue.

R. C. S., Troy.—The New York State Fair in 1875 was held in Elmira, Sept. 27 to Oct. 1.

F. J. D.—It cannot be determined yet. There are contested seats in the way.

CONSTANT READER.—She is the wife of the person named, and her maiden name was Ella Clayton.

E. D., Boston.—Thank you; we shall make use of it early in the season.

MRS. W. MORAN, Susquehanna.—"Fistiana," the only book containing that information, is out of print.

J. A. S., Phila.—Hon. John Morrissey was not on the ground at all.

H. M. W., Clinton.—Write to Bobby Newcomb, in care of this office.

T. R. T., Philadelphia.—When we last heard of Add Ringler he was in California.

F. S. B., Goshen.—She will probably do so. Watch our circus summary.

CONSTANT READER, Macon.—Address the Steinau Jewelry Co., as per advertisement.

BIG SANDY, Orangeville.—No. THE CLIPPER ALMANAC will inform you.

N. Y.—Call at this office and examine THE CLIPPER files, which have several times solved this problem.

J. R. H., Covington.—1. The dog does not have to "scratch." 2. The three aces win.

IGNORANCE.—Seventy-five cents a line, and no fewer than three lines will be accepted.

J. K., Galveston.—Regarding them as two-rivers, and not as the Missouri-Mississippi, the former is the longer.

M. W. B., Norwich.—At six-card cribbage, nineteen cannot be "held in hand."

P. B., ROCHESTER.—He scores two. His going alone amounted to nothing.

HENRY, Oil City.—It would be quite proper to offer the lady a chair.

THERMOMETER.—Call at Hudnut's, and examine the thermometrical record for a year past or longer.

CONSTANT READER, Corry.—All three are equally losers and winners.

JOE BEEF.—1. The band of the Garde Republicaine of France. 2. Not consecutively—one mile in each hour.

TOM CLARK, Ashton.—Tom Sayers was born at Pimlico, Brighton, Eng., May 1826, and died Nov. 8, 1865.

A. B. C.—We have no knowledge whatever of the concern named.

W. F., Boston.—When we last heard of John Murray's company they were performing in Providence, R. I.

H. H. S., Carrollton.—We do not deal in posters. Write to some printing-office.

READER, Sacramento.—We know of no performer of the name you mention.

SUBSCRIBER, Dallas.—1. A is entitled to a sight. 2. The pin is not to be spotted.

H. A. D.—1. Have forwarded yours and your brother's. 2. No; have not heard of him lately.

L. F. B., San Francisco.—See CLIPPER ALMANAC for 1877.

J. A. C., Galveston.—We have no means of ascertaining.

J. K., Auburn.—We have decided not to have one there.

H. R.—Anything but aces will beat aces at poker-dice.

G. C. T., Washington.—We pay no attention to them.

J. C., Cleveland.—Thank you; but we are supplied.

F. O. R.—It will be given in our next. Thank you.

BUCK WESTON.—Sorry we cannot send you a copy.

W. S. AND H. N., Cleveland.—Sancho heads pedro.

STEAMBOAT, New Haven.—High deals at euchre.

W. H. H., Reading.—A is out on high-jack-game.

SUBSCRIBER, Central City.—Know nothing of it.

C. A. L., Phila.—We have no recollection of it.

P., Murfreesboro.—It is pronounced Jep-pe.

SYRACUSE.—Edward Harrigan is not lame.

J. CARY.—It is not to be had in book-form.

E. M. AND G., Chicago.—He is out on high.

J. E. W., Philadelphia.—He cannot do it.

PACIFIC.—It means nothing. Toss again.

F. M. B., St. Louis.—B wins on sancho.

CONSTANT READER, Troy.—B must pay.

NEWARK.—7, 8, 9, 9, 9, count seventeen.

W. S.—Do not know his whereabouts.

BEPPO, Hartford.—Coal-oil Johnny.

B. B. Fall River.—Hayes, it seems.

B. AND A., Jersey City.—B wins.

CINCINNATI.—The three aces win.

E. P. S., Artist.—Not at present.

MILLER, Millerstown.—A wins.

G. T. JOHNSTON.—Out of print.

S. J. B., Phila.—Over a mile.

R., Manchester.—We do not.

ZEKE, Warsaw.—A has lost.

C. T., Chicago.—No. 2 wins.

SIM, Cleveland.—B cannot.

GEO. B., Nashua.—A wins.

L. S., Greenville.—B loses.

C. C. C., Chicago.—N wins.

J. S., Detroit.—You lose.

R. O'R.—The jack.

IRENE: THE SLAVE OF THE ARENA AND THE STAGE.

In next week's CLIPPER will be commenced a story bearing the above title, and written expressly for our columns by Wm. H. Bushnell, Esq. As Manager Daly would say, it is "a story of contemporaneous human interest," filled with stirring incidents, the interest being maintained throughout. The heroine, Irene, is a circus-rider, and the daughter of the clown of the company, whose sudden exit from the stage of life throws the young girl upon her own resources, and surrounds her with constant danger and peril. This story, with that now running—"Lily Melville"—will assist in making that feature of our paper more than usually interesting and entertaining. We think that newsagents may order extra copies of No. 1 of the new volume without fear of having them remain unsold.

FROM THE VERY FULL account of the life of the late Matilda Heron, which was printed in the columns of THE CLIPPER last week, it was seen that the lady left little or no property, albeit she had received a very large sum of money during her professional career. The fact suggests anew the oft-repeated assertion that the majority of actors and actresses die poor. The cause, we think, is to be attributed to the overabundant generosity of the dramatic profession. Its members rarely train themselves in the school of economy, and their warm-heartedness is apt to lead to an open-handedness which too often reduces them to poverty. Would it not be wise to draw a lesson from the career of the dead actress, which many members of her profession may take to themselves with profit? An actor who achieves even tolerable success can save something from his salary, and thus lay the foundation of a modest fortune, which will increase slowly, perhaps, but surely. Those who win the larger prizes of the profession find them golden, and from out their abundance can easily lay aside enough to provide for the inevitable rainy day. We are not ignorant of the manifold temptations to extravagance which beset the pathway of the actor; we know that opportunities, if not necessities, for spending money freely, present themselves almost continually, and we willingly make due allowance for the natural tendency of most men to be prodigal while fortune smiles. But sooner or later the goddess is pretty certain to frown, and the shower of gold turns to rain. While the gold lasts, then isn't it wise to prepare for the rain?

THE VERY SERIOUS PANIC which occurred in a church edifice in this city recently shows that the danger of such events is not confined to theatres and places of amusement. Whenever a numerous concourse of people are collected, whether it be for the purpose of religious devotion or worldly relaxation, there always will be found those whose nervous temperaments cannot stand the slightest jar, and who are thrown into a panic before they know the cause of alarm. Safety lies only in preventing fright, and, so far as this can be done by human agencies, it has been done by our theatrical managers.

THE TIMES are out of joint for prize-fighters. There is a dead set made against them, and they are put away just as though they have "no rights which other people are bound to respect." The lambs have great cause for complaint; and, if their advice is of any avail, those on the other side of the big water who contemplate a visit to this country will probably hold over until a more fitting opportunity offers. If the law was dealt out as earnestly in every case as it is in that of the exponents of the manly art, how serenely everything would move along, and what a happy family we should become.

ON AN AVERAGE, thirteen glaziers have called upon us daily during the past month to inquire whether we wanted blue glass put into our sanctum windows. We take this opportunity of announcing that these gentlemen have had their trouble for their *panes*, and so will all others who call on a similar errand. Blue glass is used to strengthen the intellect. Where the intellect—but never mind our reasons. We don't want any blue glass!

STRAWBERRIES are out. They are exchanged for currency at the rate of three for a quarter, and no questions asked. The early arrivals of this delicious vegetable is one of the results of President Hayes' conciliatory policy towards the Sunny South. "Let us have peace," said General Grant. That reminds us that another result of the same policy may be seen in the new peas which ornament the windows of high-toned restaurants.

SEVERAL HUNDRED THOUSAND DOLLARS were recently given to public charities by the will of Miss Mary Dancer, lately deceased. And now comes forward one Smith Dancer to dispute the will; he's an alleged uncle of the deceased. We think it would be well to pass a law of non-intervention by uncles in cases of this kind. Relatives who were never heard of before come to light when a will comes to light. Let us bounce them.

CLUBS are still trumps, and the failure to convict those officers who were recently under fire in one of our criminal courts goes to show that a good deal depends on how the deal is made. Now, then, let Christian brethren organize a society for the prevention of cruelty to our fellow-citizens.

"JOE" COBURN is said to be running a lathe in Auburn prison. He will thus have ample opportunity to test his endurance while in durance vile.

END OF VOLUME TWENTY-FOUR.

With this issue closes the twenty-fourth annual volume of THE NEW YORK CLIPPER, which, we trust, has been fruitful of information and enjoyment to the reader. The success which has attended us during the year just closed—one of the most disastrous to business interests that have been experienced in a long period—shows on what a solid foundation THE CLIPPER now rests. We have no promises to make for the future, further than to say that coming volumes shall not be behind those that have gone before. Each number we intend shall speak for itself. We thank our friends in all parts of the world for the encouragement and support they have so liberally extended to us, for the assistance they have so kindly given by transmitting to us the latest news which came under their immediate observation as they traveled from place to place, and for other manifestations of interest in the welfare of our paper. We are not unmindful of the valuable services they have rendered us, and we again thank our friends, one and all, for their good offices.

WE HAD intended to say something witty about the new Cabinet, and the material it is composed of; but several comical writers, who have no regard for other hearts that will ache, have got ahead of us. We might casually remark, however, that Tennessee secured the "open sesame" at Washington because that State introduced the proper Key.

WHEN "OUR JIM" came in the other day and told us that the hard times had so affected the monkeys up at Central Park that they had been forced to eat their own tails, we suggested to the youth mildly that that was an *ape-ocryphal tale*. And ever since we have been trying to make him see it.

OUR JIM was requested to get up a fashion article for the enlightenment of our lady readers. He began in this way: "Spring dresses are trimmed with flats, galloots, and other wretches." What he *should* have written was "flat galloons and ruches." This permits him to step down and out.

WHEN WE advanced to make a speech, the other day, to the heathens who line the curbstones of Wall street, a kindly-disposed man offered to hold our new hat. As if we didn't know what he wanted with it. That sad-eyed man had lost on "the late election."

NOW THAT the Presidential question has been settled, baseball will be the next agitation. What a relief this will be to the country! We may be pardoned for saying that blue-glass spectacles are *not* to be worn by players when in active service.

IT SEEMS that Charley Ross has never been found, and that the thousands of telegraphic reports of his discovery need confirmation. With an energy and perseverance born of desperation, the detectives continue on the lost one's track.

TROUT are beginning to sprout, but the efforts required to raise them render their cultivation hazardous and expensive.

NEWS OF THE WEEK BOILED DOWN.

*** On March 12: The Cabinet held its first meeting, and Messrs. Evarts and Schurz were appointed a committee to draft rules for the carrying-out of President Hayes' plan of Civil-service Reform...... Senator Simon Cameron resigned, to make room for his son, the ex-Secretary of War.... William H. Gale, a lawyer of this city, was disbarred for treachery to a client......Jacob Lane was reported to have committed suicide at Saugerties, N. Y., through fear that his children would send him to the poor-house. ....During a fight in Madison County, Tenn., Deputy-sheriff J. W. Fussell was killed and William Anderson wounded by the Patete Brothers, and Anderson in turn killed John Patete...... William Porter, Co. K, Third Infantry, was arrested at New Orleans, La., charged with the murder of H. A. Voorhies, Co. B, Thirteenth Infantry....... John Dwyer, aged 60, a railroad-watchman, was run over and killed at Paterson, N. J......Mrs. Mary Lyons of Minneapolis, Minn., was murdered. Her husband, Daniel, was arrested on suspicion...... Matthew Ingram and Jared Pratt were killed by a snow-slide near Alta, Utah, and Henry Johnston lost his life by a caving-in in a mine near there.

*** March 13: The contest over Commodore Vanderbilt's will ceased, the dissatisfied heirs withdrawing their opposition......A fire in this city partially destroyed the Trade Building, occupied by Townsend & Yale, dealers in ladies' goods; Baldwin & Bacon, dealers in cloth; and J. B. Locke and Bullocke, importers of drygoods; estimated loss, nearly $140,000, which is covered by insurance...... Other fires: A warehouse, occupied by Jesse Lazear & Co., and W. D. Schurtz & Co., Baltimore, Md.—loss $40,000, partly insured; a dyehouse of the Whittenton Mills at Taunton, Mass.—loss $20,000; Elliott's Opera-house and the Monument House, at Woonsocket, R. I.—loss $80,000, insurance $50,000; Waterman's oil-refinery, at London, Ont.—loss $10,000......Jacob Hirschfield was killed in Boston, Mass. Peter Miller, Anthony Gibbons, and Charles Burneyha were arrested on suspicion......Ex-Secretary of War J. D. Cameron was unanimously nominated for United States Senator from Pennsylvania by a caucus of Republicans......The New York port charges were declared unconstitutional......Ex-Secretary Morrill was confirmed as Collector of Customs for the District of Portland and Falmouth, Me......Michael Merriman of Rock Creek Centre, Ind., while insane, shot and killed his son, aged 18, perhaps fatally wounded another, aged 16, and then took his own life......A man named Moore was killed on the railroad at St. Simon, Quebec, Canada.

*** March 14: Telegrams from St. John, N. B., stated that the body of a man believed to be James Kingan, the lard and pork speculator who disappeared from this city a few days previously, had been found on the railroad track near Weldford station, N. B. The throat was cut, and there was a stab-wound behind the ear......The wrecking of the bark Tonsberghus, from Liverpool to Baltimore, Md., on Lookout Shoals, N. C., was reported. Ludwig Larsen, Gustav Jacobsen, Peter Johannsen, Martin Johannsen, Ingold Ericksen and an unknown man perished.. ....John Walker, colored, arrested for an attempt to murder Mrs. Stockel, near Union Ridge, Tenn., was taken from jail by a mob and hanged.. .. At Independence, Mo. Dr., Joseph Langdon was acquitted of the murder of William Watson....... While at work in a tunnel at Baltimore, Md., John Sheehan and John Murphy were killed by a caving-in of earth......Tassey Stewart of Yuba County, Cal., was acquitted of the charge of attempting to bribe ex-Secretary Chandler......The Khedive of Egypt renewed and confirmed his father's gift to Great Britain of "Cleopatra's Needle," which will be removed to London........James Gilman was drowned in the flume of the pulp-mill at Skowhegan, Me......Lord Dufferin, Governor-general of Canada, was severely injured by falling on the pavement in Ottawa......James Miller and Miss Hanlehan were drowned near Lindsay, Ont .... The Peyton House, at White Sulphur Springs, Va., was burned; loss $30,000, insurance $25,000.

*** March 15: Peter B. Sweeney of Tammany Hall notoriety, arrived at this port on board the French steamer Labrador, after an absence of about five years......Stephen S. Jones, proprietor of *The Religio-Philosophical Journal*, was shot dead at Chicago, Ill., by a phrenologist named Pike. ... The bodies of Ebenezer Large and his son John, who are supposed to have been victims of foul play, were found in the ruins of Fielder Magruder's store, near Washington, D. C......Six Chinamen were attacked by whites near Chico, Cal., four of them being killed and one mortally wounded..... During a fire adjoining the American House, Boston, Mass., Lewis Rice, proprietor of the hotel, died from fright......Henry J. Tiffin of Montreal, Canada, failed, with liabilities estimated at $125,000.... The Compulsory Education Bill became a law in Ohio......Fires: The Miners' Hotel, Western Hotel, and other buildings, at Bismarck, Dakota—loss $25,000, no insurance; the Union Chemical Works, South Brooklyn, N. Y.—loss $2,000 .. Stanley Matthews was nominated by the Ohio Legislative Republicans for U. S. Senator, vice Sherman, resigned.

*** March 16: Four negroes—Nelson Brown, Lucius Thomas, Adam Johnson, and John H. Dennis—were hanged at Aiken, S. C., for murder and arson. ......Major-general George B. McClellan was nominated for Superintendent of Public Works of the State of New York......Enoch Thomason was sentenced to be hanged at Columbia, Tenn., April 27, for the murder of Rufus E. Jackson........An explosion at Hunter Bros.' sawmill, at Worthington, Ind., caused the death of two of the firm and three other persons.......Fires: The Codman Building, occupied by C. C. Sawyer & Co. and other firms, at Boston, Mass.—loss $51,000; the cotton steamer Gov. Garland, at Red Fork, Tenn., four passengers and the cargo being lost; T. M. D. Pitcher & Co.'s furniture-factory, and an adjoining saloon, at Athens, O.—loss $30,000; Zeigler's flouring-mills, at Chenoa, Ill.—loss about $12,000, insured for $5,000; a row of frame dwellings, etc., in West Troy, N. Y.—loss $8,000; Major Berholtz's residence, at New Rochelle, N. Y.—loss about $18,000....Michael Zing, aged 60, died at Buffalo, N. Y., from the effects of inhaling stove-gas......The Chamber of Deputies, by a vote of 296 to 147, gave the French Government authority to prosecute Deputy Paul De Cassagnac for violating the press laws......James Keegan of Brooklyn, N. Y., was sentenced to five years' imprisonment for robbery......Beck & Stonebraker, pork-packers of Hagerstown, Md., failed; liabilities, $120,000......A coroner's jury at Chicago, Ill., found a verdict of murder in the first degree against W. C. Pike, who killed S. S. Jones, and that Mrs. Pike should be held as an accessory before the fact.

*** March 17: The U. S. Senate confirmed the appointment of Fred Douglass to be United States Marshal of the District of Columbia, four Southern Democrats voting for him......While temporarily insane, Catherine New, aged 83, drowned herself in a cistern at Elizabeth, N. J......Detective James White of Cincinnati, O., was sentenced to thirteen months' imprisonment for complicity in election frauds......John Cumming was killed on the railroad at Jamaica Village, L. I......The steamer Florence Meyer sank seventy miles above Little Rock, Ark......The anniversary of the birth of St. Patrick was celebrated in New York and other cities......Count Von Arnim was reported to be dying at Nice......The property of *The Chronicle* Publishing Company, at Washington, D.C., was sold by auction for $8,000......The U. S. Senate adjourned......P. B. S. Pinchback was, by a vote of 22 to 4, expelled from the Louisiana Republican Central Committee ......Isaac Berliner of Baltimore, Md., poisoned himself with phosphorus......H. M. Ashmore's flouring-mills, at Charleston, Ill., were destroyed by fire—loss $12,000, insurance $5,500.

*** March 18: The steamer Rusland of the Red Star Line was reported ashore at Long Branch, N. J. Those on board were saved, but it was feared that the steamer will prove a total wreck......The jury in the breach-of-promise case, Wealthy M. Green vs. John T. Briggs, at Rochester, N. Y., rendered a verdict of $8,000 for the plaintiff........Peter Degnan of Newark, N. J., was reported to have attempted to kill his stepsister, Mary Matthews, because she would not marry him, and then shot himself, perhaps fatally......James Keefe was killed on the railroad at Morrisania, N. Y......Clara Freitag, aged 21, committed suicide at Baltimore, Md......George T. Hickley was run over and killed on the railroad at the Relay House, Md......Fires: The Fort Pitt Boiler Works, at Pittsburg, Pa.—loss $140,000, insurance $25,000; Martin Ray's dwelling, in this city—loss $3,000, insured for $2,000.

*** March 19: Samuel Cary Ball, late cashier of the Hatboro (Pa.) National Bank, was sentenced to ten years' imprisonment for embezzlement......A locomotive exploded at Keyser, W. Va., killing Austin Spicer, and badly scalding three others......A six hours' fight was stated to have taken place between the Turks and Bosnians, both sides losing heavily......Dennis Duane, aged 75, and his sister Maria, aged 56, were fatally burned in this city.

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

APPLEGATE, Henry—For over sixty years a resident of Green Township, Hamilton County, O. He was born in Middlesex County, N. J., July 1, 1791, and learned the trade of bricklayer and plasterer. When twenty-one years old he started for Cincinnati, where he arrived in 1812. He traveled alternately on foot and in a stage-coach to Pittsburg, Pa., whence, having purchased a skiff, he rowed down the river to the Queen City. He was the friend of General William Henry Harrison, and also of Judge John Cleves Symmes, whose funeral he attended, it being a procession in keel-boats from Cincinnati to North Bend. Shortly after reaching Cincinnati he purchased the farm in Green Township on which he died—March 12, 1877, aged 85.

ALEXANDER, James B.—At one time State Senator from the First District of Philadelphia—there, March 11, aged 35.

BRENNAN, John—A member of the Thomas E. Berrigan Association of the Fifth Ward of this city, and had served in Italy under the banner of Pius IX. and against Victor Emmanuel and Garibaldi—this city, March 15.

BROWN, Theodore L.—Long the proprietor of Village Hall Restaurant, at Port Jervis, N. Y.—there, March 16, aged 34.

BERWICK, Edward—A nephew of the celebrated Henry Grattan, and educated at Trinity College, Dublin. He was appointed president of the Galway Queen's College in 1849, a position he filled until his death—Galway, Ireland, March 7.

BARTON, Joseph—Vocalist and actor. (See Music)—Urbana, O., March 10.

BRIGHT, Mrs. M. E.—Widow of Hon. Jesse D. Bright, Senator from Indiana—Galt House, Louisville, Ky., March 12.

BETTS, John S.—Of the New York firm of Gerard Betts & Co., auctioneers—this city, March 11, aged 62.

BATES, Abigail Hallett—Widow of Barnabas Bates, who is credited with being the father of the cheap-postage system in the United States. She was the daughter of the Hon. Benjamin Hallett of Osterville, Mass.—Philadelphia, March 11.

CABLE, Captain Walton—Had been a pilot on the North River for upwards of forty-five years past, having run the Francis Skiddy, the Robert L. Stevens, the Alida, the Commodore, the Armenia, and other boats. During the Civil War he served aboard the revenue-cutter Bronx—this city, March 17.

CLARKE, Charles Cowden—English lecturer and author, but known best by reason of his wife, Mary Cowden Clarke, *nee* Novello, whose "Concordance of Shakespeare" has been one of the most valuable additions to standard text-books—Geneva, Italy, March 13.

CLYDE, George W.—Of the steamship firm of William P. Clyde & Co., Philadelphia—there, March 10, aged 29.

DUNHAM, Austin—Of the firm of Austin Dunham & Co., wool-merchants of Hartford, Ct., and Dunham & Ives of New York. He was also closely identified with many banking, insurance and manufacturing companies, and was one of the leading men in Connecticut—Hartford, Ct., March 15, aged 71.

DUNHAM, Mrs. Mary—Aged resident of Glenville, N. Y.—there, March 14, aged 105.

EAGAN, Patrick—Well known among sporting-men in this city for a number of years past, and at one time proprietor of a public-house on the northeast corner of Broadway and Houston street. He had come here from Albany, N. Y.—this city, March 16.

GROSS, Thomas—From 1868 to 1870 represented the Third Ward of Jersey City, N. J., in the Board of Aldermen. He was the son of ex-Police Commissioner Gross—that city, March 15.

HUNTLEY, Abner—Had originally been a resident of Connecticut, whence he removed to Cuba, Allegheny County, N. Y.—there, March 9, aged 109.

LE VERT, Mme. Octavia Walton—Well known in metropolitan society at one time, and complimented by the Marquis De Lafayette during his last visit to this country, in 1825. She was intimate with Washington Irving, and at the suggestion of Lamartine she wrote a book entitled "Souvenirs of Travel," being a reflex of her own experiences. Her father was Governor of Florida, and Tallahassee was so named at her suggestion. Her grandfather, who bore the same name as her father (George Walton), was one of the signers of the Declaration of Independence, and afterwards Governor of Georgia and a member of the Supreme Court. In 1836 she married Dr. Henry Le Vert of Mobile, Ala., and, during the administration of President Jackson she was much in Washington, and conspicuous for taking notes of Congressional debates. Later she spent several years in the leading cities of Europe. At the close of the Civil War, throughout which she had remained in Mobile, she went to Washington to sue for pardon for General Beauregard, and subsequently she resided in this city—Augusta, Ga., March 13.

LOUGHRAN, Rev. Patrick—Assistant pastor of the Church of the Epiphany, this city. Born in Ireland in 1836, and came to America in 1849. Having studied in St. Francis Xavier's College, this city, he returned to Ireland, where he remained four years, and then came again to this city, graduating from St. Francis Xavier's College in 1864, and subsequently being ordained at the Troy (N. Y.) Seminary—this city, March 14, aged 41.

MONTGOMERY, Deborah A.—Daughter of the late Samuel Woolley of Long Island, N. Y., and widow of Capt. James Monroe Montgomery—Norwalk, Ct., March 12.

MILLS, William G.—Equestrian. (See Circus)—Kansas, recently, aged 23.

O'MARA, Martin—Father of Chief-detective Roger O'Mara of Pittsburg, Pa. He was for twenty-five years a resident of that city, and died there on March 15, aged 70.

O'CONNOR, Miss Annie—Known in religion as Sister Mary of St. John Chrysostom, and for fourteen years past a member of the Order of the Good Shepherd, Newark, N. J.—there, March 17, aged 34.

O'GARA, Rev. Thomas—A priest in Chicago for twenty-three years—St. Joseph's Hospital, Chicago, March 16.

PICARD, Augustin—He would have been 110 years old on March 24—Rochester, N. Y., March 18.

PECK, George—See Billiards—this city, March 13, aged 27.

POST, Harriet Beers—Wife of Dr. Alfred C. Post of this city—here, March 13.

PORTER, Dr. H. C.—A leading physician of Tonawanda, Pa.—there, March 17, of apoplexy.

PORTER, Andrew W.—One of the oldest business-men of Monson, Mass. He was a deacon of the Congregational Church there since 1839, and the last survivor of the original trustees of Mount Holyoke Seminary. He was born at Middleboro, Mass., in 1795, and settled in Monson in 1825—there, March 15, aged 82.

RICE, Lewis—Proprietor of the American House, Boston. Died of heart-disease intensified by a fire that broke out in a building adjoining his hotel—that city, March 16.

ROSAS, Don Juan Manuel De—From 1829 to 1846 Governor and Captain-general of Buenos Ayres. About 1849 he was forced to flee to England, where, with his daughter, he had resided ever since. In 1861 the Court of Buenos Ayres formally sentenced him to death. He was descended from an ancient Spanish family, but began life as a cattle-driver on the South American plains—Southampton, Eng., March 14, aged 80.

SMITH, Peter—Ex-Senator, and father of ex-Senator Stephen J. Smith. He was president of the Hackettstown (N. J.) Bank, and first vice-president of the Lay Electoral Conference of the Methodist Church—Waterloo, N. J., March 12, aged 85.

SMITH, Capt. Isaac—For many years a shipbuilder in Hoboken, N. J.—Sing Sing, N. Y., March 15, aged 80.

STAGG, Mrs. Sarah Mesier—A venerable resident of this city. She was the mother-in-law of the Rev. Dr. Anthony Ten Broeck and of Prof. Henry Dreisler—East New York, L. I., March 13, aged 88.

SOBY, Thomas—Philadelphia billiard-room proprietor. (See Billiards)—that city, March 16, aged 55.

SNIFFEN, Mark—An old resident of the Fourteenth Ward, this city, and one of the first men to work a Hoe press—this city, March 16, aged 72.

SERGEANT, Augustus—Keeper of the women's department of the County Prison, Philadelphia, since 1854—there, March 15, aged 64.

SALLADE, Andrew M.—A native of Reading, Pa., where he was admitted to the bar. At one time he was a member of the State Legislature from Berks County, and during the Civil War he was a paymaster in the United States Army, with the rank of major—Maryland, March 8, aged 59.

WASHBURN, Emory—Ex-Governor of Massachusetts. Born in Leicester, that State, Feb. 14, 1800, graduated from Williams College in 1817, admitted to the bar in 1821, and practiced his profession in Leicester seven years, when he removed to Worcester. He was a member of the Massachusetts General Court from 1825 to 1827 and again in 1838; and was Judge of the Court of Common Pleas of that State from 1844 to 1847. He was elected Governor of Massachusetts in 1854. In 1855 he accepted the Bussey Professorship in the Cambridge Law School. He was vice-president of the Massachusetts Historical Society, a Fellow of the American Antiquarian Society, and a member of the Academy of Arts and Sciences and of other learned bodies—Cambridge, Mass., March 18.

TEN MILES ON BICYCLES.—The sixteenth meeting, at different distances, between John Keen and David Stanton, the noted English bicyclists, took place at Lillie Bridge, London, March 5, and for the sixteenth time Keen was victorious. The latter polished off his first mile in 3min. 10sec., leading by over 100 yards; but from this point Stanton, who got off badly, began to creep up slowly, and got within twenty yards of Keen before he completed his third mile. It was then a rare race between the pair for the next two laps, Stanton drawing up inch by inch until in the third lap of the fourth mile, on the railway side, he drew up level, and by severe exertion got in front, and for the next two miles they ran in close company. Just at this point the ground became suddenly enveloped in gloom, black clouds and a shifting wind betokening the approach of a storm. Everybody scampered for cover, and down came a heavy shower of rain and hail, through which the two riders had to contest the remainder of the race. Keen, with good judgment, did not attempt to take the lead again, contenting himself by just keeping in rear of Stanton, sheltered from the wind, until, in the last lap, when entering the straight, he came out and challenged, and, after a fine finish, beat Stanton cleverly by barely the length of his machine. There was very little betting, and during the race 5 to 1 was offered on Keen. Geo. W. Atkinson officiated as referee, timekeeper, and starter. Time, 33min. 36sec.

MILLER VS. BAUER.—The Græco-Roman wrestling match between Thiebaud Bauer and William Miller is the athletic event of the current week, taking place at the Metropolitan Riding Academy, Third avenue, this (Tuesday) evening, March 20. The principals have been doing good work the past ten days, and are represented to be in far better condition than upon any previous occasion to endure the severe tug of war which this encounter threatens to bring about.

THOMAS PARKER, a veteran cricketer of Nottingham, Eng., died there March 2, aged 78.

THE TURF.

ENTRIES AT JEROME PARK, SARATOGA AND BALTIMORE.

The racing season of 1877, judging by the indications furnished by the unprecedented number of entries to the various stakes opened at Jerome Park, Saratoga, Baltimore, and other prominent running meetings, promises to be one of great brilliance. The 1st day of March is the customary date for the closing of stakes for the current year at all the great racing centres, and we have received the list of entries to these important events. There are no fewer than 258 horses entered for the stakes opened by the American Jockey Club, at Jerome Park Spring meeting, run in June next. The Westchester Cup, which this year does not contain any penalties of extra weight for winners, as in previous years, has nineteen entries, among them such distinguished public performers as Tom Ochiltree (who won it last year), Sultana, Parole, St. Martin, Vigil, Brother to Harry Bassett, Fellowcraft, Acrobat, Algerine, and Aristides, and from such a brilliant lot of racers a large field of starters may be looked for. The Fordham Handicap Stakes boasts of sixty entries, which is thirteen more than last year; among them being horses of a high class of excellence, comprising Fiddlestick, winner of the Withers and Robins Stakes; Freebooter, Rhadamanthus, Vigil, D'Artagnan, Madge, Parole, Reform, Egypt, Virginius, Invoice, Inspiration, Piccolo, Bill Bruce, Calvin, Faithless, and Ceylon. The Juvenile Stakes, for two-year-olds, has thirty-six entries, or ten more than last year, among them the produce of the young stallions Harry Bassett and King Ernest, whose stock have never yet run in public. The Jockey Club Handicap has thirty-nine entries, or eleven more than last year, and among them appear the names of Tom Ochiltree (who won it last year), Vigil (the Dixie Stakes winner), Brother to Harry Bassett, St. Martin, Parole, Shylock, Reform, Fellowcraft, Virginius, Acrobat and Aristides. The Grand National Handicap Steeplechase has ten entries—Bullet, Trouble, Deadhead, Resolute, and the debutants Fredericktown, Kenwood and New York being amongst them. The All-age Stakes, run for at the Fall meeting, has forty-one entries, and among them we observe some of the most renowned horses on the American turf. The same stakes for 1878 closed with thirty-eight entries. Altogether, the number of entries for the Jerome Park Spring meeting exceeds that of last year by seventy-three horses.

At Saratoga, the increase in the number of horses entered for the different stakes that closed March 1 over those of last year is equally gratifying to those who are interested in the prosperity of the American turf. The famous Mile-and-quarter Sweepstakes, which invariably brings together the speediest horses on the turf, keeps up its distinctive character, for among the twenty-five entries (four more than last year) we find the names of such fast flyers as Tom Ochiltree, Parole, Rhadamanthus, Vigil, Madge, Vagrant, Sultana, Olitipa, Freebooter, Fiddlestick, Preston, Algerine and Warlock. The Flash Stakes for two-year-olds has thirty-five entries, or eleven in excess of last year. The Saratoga Cup has twenty-four entries, or six more than in 1876. Tom Ochiltree, Aristides, Olitipa, Sultana, Vagrant, Vigil, Brother to Bassett, Parole, Acrobat, Fellowcraft and Algerine are among them. The Sequel Stakes for three-year-olds has twenty-seven entries, or nine more than last year. The Summer Handicap has forty-seven horses entered, being twenty-seven more than last season, and comprising the flower of the American turf. The stakes for two-year-olds filled with thirty-five entries, against twenty-two last year. The excess of entries for 1877 over last season is exactly seventy.

The Maryland Jockey Club entries for their Spring meeting in May next exhibit a decided increase over previous years. The Four-year-old Handicap Stakes closed with twenty-two nominations; the Three-year-old Sweepstakes with twenty-six; the Baltimore Cup with thirteen, including last year's winner (Tom Ochiltree), Add, Viator, Parole, Burgoo, and Algerine; the Breckenridge Stakes for three-year-olds with twenty-six; and the Dixie Stakes of 1878 with sixty-one.

RACING AND TROTTING NOTES.

In France there is such a scarcity of horses existing for cavalry remounts that the War Office has decided on importing a number of horses from Buenos Ayres, some of which had been tried by way of experiment and found to answer. They cost very little on the spot, but the sea voyage is so long that the price on their arrival is considerable......The well-known racehorse Pompey's Pillar, 5 years old, owned by A. Waddle, Springfield, Ill., died from inflammation of the bowels on March 8. He was the winner of a great many races in his three and four year old form at all distances...... The thoroughbred black mare Victoria, by Uncle Vic out of Capitola, the dam of King Alfonso, died last week at the stable of her owner, Mr. Foster of Flint, Mich......Fourteen horses out of the seventeen entered for the Lexington Handicap Stakes, to be run at the Spring meeting in May, have accepted the weights imposed by the handicapper, thus furnishing a flattering compliment to his skill and impartiality in adjusting the imposts to be carried. ......Mr. McCulloch, an Australian gentleman, recently purchased in England six greyhounds at large prices for shipment to that colony, and offered $5,000 in gold for Coomassie, the winner of the Waterloo Cup this Spring, but the offer was declined...... Utica, Columbus, and Cleveland will give running meetings in May and June, in independent action of the course pursued by Buffalo and Rochester in the matter......Mustangs recently sold in California at from $1.50 to $1.75 apiece......The racehorse Prang was sold at auction on the track at the conclusion of the Savannah races, and was purchased by Capt. John Feely for $110......The warhorse Freetown, that carried General E. W. Pierce of New York through the battle-fields in Maryland, Virginia, Kentucky, and East Tennessee, died at the home of his owner, in Assonett village, on Washington's Birthday, and was buried in a pine-box in the General's family lot in the cemetery...... The Spring meeting of the Galveston Jockey Club commences April 24, and a great many horses have arrived at the track to prepare for their engagements......Mr. Sanford's horses in England are reported in better condition this Spring than they were at any time last season. Both Mate and Bay Final declared out of the Newmarket Handicap, for which they were weighted at 102lb. Mate also declared out of the Newmarket International Handicap, for which he was weighted at 104lb......M. Delatre, one of the oldest and most prominent supporters of the French turf, will shortly retire from it, and devote himself to breeding racehorses for sale. He possesses a fine estate near to Versailles, and an extensive and well-selected stud......Buccaneer, an English-bred horse, stands at the head of the list of winning stallions in Germany, his produce having won 45,932 marks......The pool-selling privileges of the Nashville Blood-horse Association for the season of 1877 have been let to Ira E. Bride, Montgomery, Ala......A bill to prohibit pool-selling has been introduced into the Canadian Parliament, and there is every probability of its becoming law......George Wright of Canada last week shipped from Philadelphia 26 fine horses for the English market by the steamer Dominion. It is claimed that a saving of $10 per head is effected by this route......W. E. Owen of Toronto has purchased the roan gelding Hurricane, by Thunder, and put him in training for the Queen's Plate, to be run for at Prescott in July next......The exportation of horses from the United States to England having proved a highly successful branch of traffic, it is now followed up by the exportation of mules, seventeen head of Kentucky-bred mules, of large size—fully sixteen hands high—having recently been shipped for Glasgow. They are to be used for dray purposes.

PERALTO'S RIDE AGAINST TIME.

The well-known Mexican horseman and polo-player Francis Peralto recently undertook, for an alleged purse of $1,500, to ride 600 miles in 50 consecutive hours at Gilmore's Garden, in this city, to be allowed the use of twenty horses. The track is 251¼ yards in length, and consequently seven laps were required to complete one mile, and a necessary average of twelve miles per hour to accomplish the stipulated feat. He commenced his task on Monday evening, March 12, at 8 o'clock, and completed half the distance, 300 miles, at 7 minutes past 9 o'clock on Tuesday evening, having then 7 minutes to the good. Continuing in the saddle, he completed 327 miles, and then retired for rest, his physician, on examination, ordering him to sleep and recruit, so as to avoid breaking down entirely. He rested all night, and resumed his seat in the saddle the following morning at 8h. and 10m., and retired to his dressing-room for ten minutes after completing 373 miles. At this stage of the performance, Mr. Henry Bergh, who with his officers had been in almost constant attendance, interfered, and ordered the veterinary surgeon of the society of which he is president to examine all the horses, and if any were crippled not to allow them again to come on the track. He severely commented on the performance itself, which he declared was gotten up solely for the purpose of gambling on the muscles of the horses and the poor rider. This examination occupied 50 minutes, and then Peralto again mounted. He had just completed 457 miles when the allotted 50 hours were expired, the last mile being done on Carrillo's famous black mare Dolly in 2:12, the fastest mile of the race. Although unsuccessful, Peralto's pluck and endurance were undeniable, and the feat is the greatest of the kind ever attempted in this country. It was, however, beaten last month in Agricultural Hall, Islington, London, by a Mexican named Jesus Leon, who undertook, with only ten horses, to ride the same distance and in the same time as Peralto in the present instance. He failed, however, although he accomplished 505 miles in the 50 hours. Peralto's actual riding time in this feat was exactly 23h. 18m. 58s.

THE POOL-SELLING BILL.—Legislative action on the bill prohibiting pool-selling still hangs fire at Albany. Vigorous protests from the American Jockey Club, the Saratoga Racing Association, and prominent breeders and horse-owners in this State have been presented to the Senate, before which body the bill now is, having passed the Assembly by a vote of 90 to 10. The American Jockey Club, in its protest, states that its annual prizes and rewards for the improvement of the breed of racehorses now amount to $80,000 per annum, and, being a chartered institution, it protests against the extension of legislation over its own property and grounds simply because certain abuses have been fostered by the practice of betting in places of general and indiscriminate public resort. It therefore requests the exemption of Jerome Park from the operation of the bill, so as to allow pool-selling on the course during the race meetings. A delegation from the Jockey Club, consisting of Leonard Jerome, A. C. Manson and W. Constable, Buell of Utica, and Lyman P. Smith of Buffalo, appeared before the committee of the Senate to which the bill is referred for report, on Wednesday, March 14, and urged a modification of the Pool Bill. At their solicitation, further hearing by the committee was deferred until March 21, when A. Belmont, W. R. Travers, and other representatives of racing associations will be heard against the bill.

DECLARED OFF.—The four-mile-heat race for a purse of $5,000, announced to be run at Sacramento, Cal., on May 19, and the entries for which were to be made on or before Feb. 28, have been declared off. One of the conditions of the race specified that the entrance money ($500) must be paid at the time of entering, and, as many of the subscribers failed to comply with this requirement, the race was abandoned.

TROTTING HORSE-BREEDERS' ASSOCIATION.—This new organization has fixed upon Sept. 18, a good day and track, for their inaugural meeting, the place where it is to be held to be hereafter designated. The programme comprises a stake for three-year-olds, a stake for four-year-olds, and a stake for five-year-olds. The entrance to each is $200, and the president, Charles Bachman, adds $500 to the stake for four-year-olds.

DEATH OF A VETERAN TURFMAN.—South Carolina has lost one of its most prominent and esteemed turfmen in the death of Major John Cantey, which occurred last week at his residence, in Charleston. He was an enthusiastic patron of racing sports in the days when the old Washington Course was in its prime, long previous to the war, and most visitors to the Charleston race-meetings from the South and North have enjoyed his open-handed hospitality at his elegant home in that city. Among the racehorses that he owned, the famous mare Albine was confessedly the best, her sensational victory over Planet, in a race at four-mile heats at Charleston, stamping her as the best racer of her day. Since the close of the war Major Cantey has been unceasing in his efforts to revive the racing turf in Charleston; but his exertions have not been attended with the success they merited.

SALE OF RACEHORSES STOPPED.—The public sale of racing stock belonging to the well-known Ohio breeder of thoroughbreds D. J. Crouse, at his farm at Killikinnick, near Chillicothe, on March 14, was suddenly brought to a termination in consequence of the lack of bidders. There were 28 head announced for sale, the produce of the high-bred stallions Revolver by Revenue, and Chillicothe by Lexington, and all of them were out of mares that had proved the dams of winners. In the absence of buyers, the bids were at such preposterously low figures that, in sheer disgust, Mr. Crouse stopped the sale. Only six years ago Mr. Crouse sold a single two-year-old, Gray Planet, for the large price of $10,000 to Mr. Belmont. Culpepper, Business, Huckleberry, and other well-known successful racehorses were bred by him.

EXHIBITION OF FAST TROTTERS.—Rarely has such a collection of fast trotting horses, whose records go low down in and below the twenties, been witnessed at one time as was exhibited at Gilmore's Garden on Thursday evening, March 15, on the occasion of the testimonial benefit to J. Dunn Walton. The string of flyers comprised Hopeful, with a public record of 2:17¼; Thomas L. Young, 2:19; Henry, 2:20½; Castle Boy, 2:21; Frank Ferguson, 2:23; Unknown, 2:23; Orient, 2:24; George, 2:24; Triumph, 2:24; Whitestocking, 2:24; Tanner Boy, 2:24; Crown Prince, 2:25; Nellie Walton, 2:26; Lady Dahlman, 2:27; Billy Lamberson, 2:27; Dan Bryant, 2:27; and the Kearney colt, 2:28. All the above are owned in this city, and their estimated aggregate value is $200,000.

OCTOLATERAL TROTTING CIRCUIT.—This circuit, which comprises the trotting associations of Cleveland, Buffalo, Utica, Rochester, Fleetwood, Hartford, Springfield, and Poughkeepsie, has made some important changes in the programme of purses for the coming campaign. The free-for-all purse is now $3,000, and Goldsmith Maid is no longer barred from entering. Her owner, however, H. N. Smith, declares that he will not allow her to participate in any free-for-all purses next season, after the Association had once prohibited her entering for them. The 2:19 purse is now $3,000; the purses for the 2:21, 2:23, 2:25, and 2:27 classes, $2,500 each; and the 2:29 and 2:31 purses, $2,000 each.

ARISTIDES.—This famous son of Leamington and Sarony, who won the Withers and Breckenridge Stakes and Kentucky Derby in 1875, has recently been thrown out of training in consequence of the appearance of a splint on his left fore-leg. Last season it was the right fore-leg that was the source of trouble to his trainer, necessitating his retirement from the turf for the balance of the campaign, which he had so brilliantly commenced by beating the renowned Ten Broeck in the four-year-old sweepstakes at Lexington, Ky., two miles and an eighth, in the fastest time on record at that distance.

AN EIGHT-MILE TROT, for £100 a side, between Harris' brown mare Polly of Leeds and Morley's brown mare Rose of Derby, came off Feb. 26, over the almost straight road between the villages of Bawtry and Doncaster, Eng., starting from the former. Rose won easily by three yards in 24min. 58sec. Charles Conquest was starter, timekeeper and referee.

TROTTING IN CALIFORNIA.—The proprietors of Oakland Park, San Francisco, offer a purse of $5,000 in gold, to be trotted for April 14 over that track, for a race of mile heats, best three in five, in harness, conditioned upon the entrance of Occident, St. Julien, Rarus, Oakland Maid, Bodine, and Sam Purdy.

BEACON PARK, BOSTON.—This trotting park has been leased by Messrs. F. T. Barker & Co. for a period of five years. They claim the dates of June 12 to 15 for their Summer trotting meeting, and Sept. 11 to 14 for their Fall Meeting.

BOWLING.

GOING FOR HOBOKEN'S WEALTH.

Hoboken has followed the example set by Baltimore three weeks ago, by showing a spirit of liberality in giving prizes for bowling. On March 12 Mr. Gerdts of the Otto Cottage, Hoboken, gave one hundred and thirty dollars, divided into eight prizes and two premiums, subject to the following conditions: Tickets, twenty-five cents each, good for three throws; the holder of the best ticket to be entitled to the first prize of $25; the second best, $20; the third, $15; fourth, $10; fifth, $8; sixth, $5; seventh, $4; and eighth, $3; the balls used to be 6½ inch., solid (no holes), and the number of pins made by each ball to be credited to the bowler. It was old-time tenpins, bringing one back to the days of "Tenpin Johnny" and Jim Cook; and, as there were no restrictions to the number of chances a person could take, of course some paid many a quarter for the privilege of trying to head the score, but it did not follow that those who rolled the most got the highest count. The contest commenced at 2 P. M., and ended at 11 P. M., and during those nine hours the Cottage was packed with people, and when time was called the clerk summed up the following result: J. Aischbach, first prize, for making 30 pins with the first three balls. Captain Dentzman, who astonished our city Terpsichores on Feb. 2 in the match between the "Terps" and Hudsons of New Jersey by the peculiar twists and curves the ball would take after leaving his hand, received second money for making three twenty-nines with the first nine balls. W. Taylor, with two twenty-nines, came third; and for fourth and fifth places there was a tie of 29 each between H. Tangeman and W. Sina, which ended in their flipping up, and the former, guessing "head," got fourth money. D. Homan came sixth with 28 twice, and the seventh and eighth prizes were settled between G. Melchion and M. Hoop by a cut of the cards, they having two twenty-sevens each, and the latter getting the last regular prize. The first extra premium of $25 fell to J. Aischbach for making 144 pins out of a possible 150 with 15 balls; and Captain Dentzman, who was close behind him with 143 pins, received the second premium of $15. During the nine hours there were 1,560 balls rolled, J. Aischbach winning two prizes, amounting to $50, and Captain Dentzman two, amounting to $35, the other six with one prize each. This is the largest amount of money given in prizes in this vicinity since bowling has risen from the slumber under which it has lain dreaming for many a year.

WILLIAMSBURG vs. PECK SLIP.

This match, which was to have come off on the alleys of the Broadway Club on March 14, was postponed until 21 on account of the death of a member of the Williamsburg Club. The Peck Slip team turned out very strong, and, not wishing to disappoint their friends, who attended in numbers, they divided among themselves and bowled a remarkably good game for six on a side. Mr. Kitchen, who is one of the best rollers in the team, had the misfortune to make two "families" with his first ball in every inning, and this accounts for his low score; but his captain made up for all deficiencies and bad luck by going through the frames without a break. On the other side Fedden led the score, which is creditable to him, as he is young in the art of bowling. They are very sanguine of winning their match with the young fellows who battle for the Williamsburg Club, but to-morrow night will tell the tale. The following is their last score:

SCHUTT'S SIDE.		ASHOFF'S SIDE.	
Schutt	211	Ashoff	164
Shoemaker	140	Thurman	135
Kitchen	110	Schroeder	139
Kruse	127	Feddon	179
Hoeft	135	Holman	125
Elmers	113—836	Dull	109—857

THE SATURDAY NIGHTS.—Birthdays come often in this club, and, according to the rules, they are all celebrated with the same *eclat*. The last was a dual celebration in honor of the natal days of President Mercur and Treasurer Greentree; but on the 17th of March the boys turned out in honor of a private in the company, who has been a member of the original club since 1864. Mr. Euguene A. Moulle completed his thirty-third birthday on March 17. Among the invited guests were members of the Jovial Club of Brooklyn, the Bachelors and Terpischores of New York, and after two teams were selected and a game disposed of, the worthy host led his friends to a well-spread table, when the balance of the evening was spent in doing honors to one of the oldest members of the club, E. A. Moulle. Annexed is the score. They roll the Y. M. T. Club of Hoboken on the 31st of March.

Elsman	159	Greentree	142
Deidreck	196	Moulle	166
E. Beile	162	H. Groh	138
Jack	147	W. Beile	97
Potter	140	Snell	95
Fitzpatrick	114	Shultz	119
Mercur	144	Fitzsimmons	142
Hughes	90—1602	Wallace	120—1019

THE ATHLETICS.—The members of this team, having sown their wild oats long ago, are now as steady as a rock, and in their bowling hit the head pin as regular and certain as clockwork. In their last practice-game the bowling of each member of the team was away above the average, and the score will speak for itself. They wish it understood that any team or members of a team belonging to the Association who will visit them on their regular night—which is Friday—and join in the exercise, will be received in the true spirit of welcome. The score follows:

Fielding	180	Richardson	172
W. Moller	198	Schlick	196
Mollenhauer	187	Delap	168
Brenner	183	Staples	152
Rhodes	213	Wilson	173—1817

THE NASSAUS on March 12 met on their own alleys for practice, and, although short of Conover's and F. Baker's services, they rolled up the astonishing score of 1,838, six pins more than they ever made before. The bowling of the veteran oarsman was wonderful, for it is very seldom that a captain leads the score. They play the Mutuals on the 21st at the Empire Alleys, and their next call will be from Harry's team. The following is their last score:

R. Orr	224	Mason	152
E. Church	182	Adee	157
J. Grum	201	J. Orr	190
Wilson	199	S. Baker	162
G. Grum	201	J. Church	171—[illegible]

TWO TEAMS, composed of members of the Custer Club, had a contest at their alleys, 679 Broadway, on March 12, with the following result:

THE HATTERS.		SCRATCH.	
Sabin, capt.	241	Field, capt.	187
Hand	203	Mahnken	203
Steiken	169	Streicher	164
Benning	150	Van Rader	160
Waibel	141—904	Layous	150—864

THREE OF A KIND.—This is the kind of a hand the Terpsichores hold, for on Friday next they roll the Custers, and they are already booked to roll the Columbias of Brooklyn in three weeks' time, and the Empires in four weeks. Captain Charley Elsman is keeping his team in strict practice for the coming events, all of which the jolly "Terps." are in hopes of capturing.

MATCHES FOR THIS WEEK.—The lovers of bowling can pay their money and take their choice during the current week, for on Wednesday the Nassaus and Mutuals have a tustle on the Empire Alleys, and on the same day the Williamsburgs play the Peck-slip Club. On Friday the Columbias and Nationals play at Hieler's, and the Terpsichores and Custers roll the balls on the alleys of the former.

ADDITIONS TO THE BOWLING FRATERNITY.—New clubs are springing up in every direction, proving that bowling has once more taken hold of the American people. Within the past week four new clubs have organized, and there are others in the preliminary stages, which will be reported as soon as perfected. The following come in regular order: "The Knickerbockers."—In olden times the respectable families who were proud of this name rolled ninepins somewhere in the village of Greenwich, which is now the Ninth Ward; but in this progressive age the gentlemen who met on the alleys of the Empire Club on March 13 organized a tenpin club, and gave it the above name, after selecting the following officers: President, the veteran baseball-player John Grum; treasurer, F. R. Hollingsworth; secretary, T. Nixon. They started off under good auspices, and will play their first practice-game on March 20. "The Harmonics"—At Harmonia Hall, Brooklyn, the club which bears this name organized last week with twenty members; and, as it has some expert bowlers, there is no doubt it will become the friendly rival of the once-powerful Mutuals. The following are the officers: President, A. Behlen; secretary, E. Wills; treasurer, L. Michels. "Ewen-street Club"—another progeny of the past week—entered bowling-circles with the following officers: President, P. Glascow; treasurer, M. S. Losler; secretary, A. Huth. "Gernisher Bowling Club."—This club has sprung from the singing society of the same name, which has a wide-spread local reputation in the Eastern District, and will play only social games. The following officers were elected last week: President, H. Feltman; vice-president, O. Duenweg; secretary, T. Weygandt; treasurer, P. Grundler.

GREASING AN ALLEY.—There is an alley near Newtown Creek, kept by a bluff old Teuton, who oils it occasionally with petroleum. Not long ago, after the process was finished, a party of Brooklyn boys stumbled in there, and, seeing alleys, pulled off their outer garments and commenced a friendly game. The first man to roll came down all in a heap, while his ball was making tracks for the gutter: the second followed suit, and the other two went in search of skates, and they came back with roller-skates, which they hitched on, and finished the game amid cries of "Grease your cue," "Don't go over the line," much to the disgust of the jolly believer in Bismarck's policy.

THE TRIGGER.

BOGARDUS BREAKING GLASS SPHERES.

Though the home circle presented greater attraction than the muddy, water-soaked streets of New York on the evening of Friday, March 16, there were considerably over one thousand people present at Gilmore's Garden, where Capt. A. H. Bogardus was announced to attempt the feat of breaking one thousand glass balls, thrown up from two traps at a time, in two hours and forty minutes. The captain used a gun manufactured by Scott of London, Eng., having two sets of barrels, the cartridges containing three and a half grains of Dittmar's powder and one-quarter ounce of shot. Probably there was not one among the audience who believed that it was possible for the champion wing-shot to achieve success in an undertaking so stupendous as this; and if there was, no one was willing to bet anything like even money that Bogardus would win. This was before the exhibition began; but when the captain got fairly to work, and shattered glass began to fall rapidly before the muslin-covered wooden wall which had been erected at one end of the garden for the reception of the shot, so quick were his movements, and so astonishingly fine his execution, that opinions began to change; and, as hundred after hundred of the delicate spheres were smashed into fragments in undreamed of time without the shooter showing signs of weariness, fatigue or wavering, wagers were offered on his victory, and at the expiration of an hour the invitations to bet were all that way. Going on steadily, and with almost unerring aim, in an hour forty-two minutes and fifty seconds, or fifty-seven minutes and ten seconds ahead of time, the thousand balls were broken, and the champion breakist being lustily cheered by the spectators, among whom were many well-known shots. The following tabular statement of time occupied in shooting at each hundred, with the result, is of interest, and handy for reference:

100.	Broke.	Missed.	100.	Broke.	Missed.
First	71	29	Eighth	92	8
Second	81	19	Ninth	95	5
Third	91	9	Tenth	94	6
Fourth	92	8	Eleventh (and 36)	111	25
Fifth	91	9			
Sixth	88	12	Totals	1,000	136
Seventh	94	6			

The time of the first five hundred was 45min. 50sec.; second, 43min. He was also timed as breaking 14 balls in one minute, and 24 in two minutes. The balls were not thrown from the traps simultaneously, but they followed one another in quick succession. This is the first time Bogardus attempted this feat, and he deserves to be congratulated upon his success in a task which few men, if indeed anyone but himself, would undertake to perform. S. H. Burrill of Chicago was referee, Miles L. Johnson attended to the heated gun-barrels, Dr. Talbot pulled the traps, T. C. Banks and W. B. Grover kept the score, and Dr. Sanborn was timekeeper.

AMERICA vs. IRELAND.

The Amateur Rifle Club of this city, desirous of accepting the challenge sent by the Irish marksmen proposing a fourth international match, have sent the appended circular to the secretaries of various rifle clubs throughout the country:

DEAR SIR.—An invitation has been received by this club, from the riflemen of Ireland to the riflemen of America, to shoot a match in Ireland in June next, under similar conditions to those governing the Irish-American matches of 1875-6. Will your society send one or more men to represent America in this contest? Each man selected as one of the team will be required to bear his own expenses. It is expected his club will provide for him to the extent of $500, gold. Please lay this matter before your society, and communicate its answer before the 1st of April next, as it is necessary that this club should know by that time whether a representative team can be got together or not. The Amateur Rifle Club earnestly desire the active co-operation of the rifle clubs of America in this matter.

By order of the Executive Committee.

C. B. MITCHELL,
G. S. SCHERMERHORN JR., } Committee.
E. H. SANFORD,

JOSEPH HOLLAND, Secretary.

PRESS MATCH.—Local newspaper editors and reporters are eligible to compete in a shoot for a pearl-handled gold pen and holder, which commenced in Brooklyn, N. Y., March 15, and will end April 15. The conditions are: Best three targets, of ten shots each, 100ft. distance, off-hand, any Creedmoor rifle. The best score made up to the 19th inst. was 46 out of a possible 50—eight 5s, a 4 and a 3—by Henry Chadwick.

THE AMERICAN ROD AND RIFLE ASSOCIATION of this city elected the following officers March 12: President, George H. Creed; vice-president, John Fleming; treasurer, Chas. J. Stewart; secretary, Samuel S. Aymar; executive committee—John H. Sutphin, John M. Crane, Theodore Rogers, William S. Cogswell, James P. Darcy, Albert J. Watkinson, and Wm. S. Elmendorf.

A SOCIETY for the protection of fish and game was formed at St. John, N. B., March 14, the following officers being elected: President, James A. Harding; vice-presidents, James I. Fellowes and James De Wolfe Spurr; treasurer, O. T. Stone; council—S. S. Hall, J. H. Parks, John W. Nicholson, S. Z. Earle, Geo. Berteaux, Wm. Hazen, J. H. Pullen, Jas. Hunter, Count De Bury, and G. F. Smith.

A COUPLE OF NON-EXPERTS—C. E. Tuller, a pork-packer, and Jacob Kafes, a butcher—shot a match at pigeons, five birds each, 21yds. rise, 80yds. fall, for $20, at Trenton, N. J., March 8. The unskillful display resulted in the defeat of Tuller; score, 2 to 0.

AQUATIC.

OXFORD vs. CAMBRIDGE.

The eights of the two great English universities have been for ten days past doing their preparatory rowing upon the water over which is to take place, on March 24, the annual race from Putney to Mortlake. Since the rival crews have been seen on the river the dark-blue oarsmen from the Isis have made a big jump forward in the betting, the pace shown by Cambridge not being so good, and they not appearing to be quite so strong and lasting a body. Variance of opinion exists, however; and the Light-blue are not without confident followers, though the state of the betting on the 17th, as a cablegram informs us, was two to one in favor of Oxford. The opinions of writers connected with the sporting press of London are reflected in the following dispatch of the above date:

Bell's Life, to-day, commenting on the University boat race, which takes place next Saturday on the Thames, says it believes that Oxford will win—an opinion which it says is confirmed by the verdict of most of the rowing-men at Putney. *Land and Water* says that the odds on Oxford are justified, as they have shown the best pace, but Cambridge can improve much. *The Sporting Gazette* says: "Practical oarsmen at Putney almost unanimously go for Cambridge. Oxford are strong, but so are Cambridge, and to this must be added the fact that Cambridge display far better style." For these reasons *The Gazette* expects to see Cambridge win somewhat easily. *The Sportsman* expects Oxford to win with ease, and with larger odds laid on them than on any crew for some years.

The race is to be started between eight and half-past eight o'clock A. M.

THE CHAMPIONSHIP CHALLENGE CUP presented, with £100 in money, by the proprietors of *The Newcastle* (Eng.) *Chronicle*, was to have been first competed for March 17 and 19, the course being straight-away, from the Mansion House to Scotswood Suspension Bridge, on the Tyne. The accepted entries are R. W. Boyd, William Lumsden, William Elliott, and William Nicholson, all north-countrymen, the Thames being without a representative. Boyd was the favorite at last advices.

"MODERN ATHLETICS."—The third edition of this useful work, by H. F. Wilkinson of the L. A. C. and athletic editor of *The* (London) *Field*, has made its appearance. In addition to the chapters on the rise and progress of athletic sports in various countries, the management of meetings, training, instructions in walking, running, jumping, hammer-throwing, etc., contained in the previous edition, particulars of various methods of handling weights are now given, together with a list of amateur champions, and numerous alterations have been made necessary in the tables of best professional and amateur performances. This statistical portion of the book has evidently been compiled with a great deal of care, in order to insure reliability. The work recommends itself to all lovers of athletic exercises.

BICYCLE VS. HORSE.—At Agricultural Hall, London, Eng., on Feb. 24, David Stanton undertook to ride one hundred miles against six trotting horses, and came off victorious, doing the distance in 6h. 29m. 17s. Save an accidental fall in the forty-seventh lap, Stanton rode the first fifty miles without a halt. On the 26th, Stanton contended in a fifty-mile match against W. Cann and J. Thomas, each of whom was to do ten miles by turns. Stanton again came off victorious, covering the fifty miles in 2h. 54m. 42⅗s.

COCKING.—A main between fowls owned respectively by New Jersey and New York fanciers was contested at Elizabeth, N. J., on the night of March 11. Fourteen battles were fought, for $100 a battle and $1,000 the main, and New Jersey came off first-best by a score of eight to six.

A COCKING MAIN, private, between New York and Philadelphia birds, was fought March 16, New York winning by a score of nine battles to four. All the birds were clear game—not a runaway amongst them.

MANUAL.—Our thanks are tendered to Jos. H. Tatem, Esq., of Second Ward, Philadelphia, for a copy of "Manual of the Councils" of that city for the year 1877.

THE KEYSTONE CLUB of this city are to hold their second annual ball at Walhalla Hall, No. 48 and 52 Orchard street, on Tuesday evening, April 3.

PEDESTRIANISM.

MATCH OF THREE HUNDRED MILES.

The second three-hundred-miles match between Daniel O'Leary and Peter Crossland, for £100 a side, was commenced at the Pomona Gardens, Manchester, Eng., on Wednesday evening, Feb. 28. In their previous match, which took place at the same grounds, the Englishman was compelled to give up, through a leg giving way, after he had completed 248 miles. The conditions for the second contest were nearly the same, except that the contestants were permitted to reverse the order of going at the end of every ten miles, and neither was allowed an attendant when his opponent was on the track, which measured exactly one-ninth of a mile round. The attendance was pretty good, and speculation ruled in favor of the American at 30 to 20. O'Leary immediately took the lead, and completed his first mile in 9min. 30sec., some 300 yards in advance of Crossland. Each succeeding mile placed O'Leary farther in front, and when they retired for the hall to be cleared, at 10h. 59m. 40s., he was nearly one mile ahead. During the night nothing of any consequence occurred, the pair keeping to their work in most determined manner, and the average time of each being 12min. Slowly but steadily did O'Leary draw away, and at eight minutes to twelve on Thursday morning had covered sixty-nine miles two laps to Crossland's sixty-eight miles; but then turning in for a rest, when he came on the track, at 12h. 27m. 30s., the Englishman was three miles in the van. As the day advanced the hall rapidly began to fill, and several bets were made on the result, one well-known sportsman taking £100 to £80 about Crossland. At twenty-one minutes to one Crossland went off for 12min.; but as he kept pegging away during the afternoon, whilst O'Leary, on the other hand, had several rather long stoppages—one of 53min. 15sec.—he was well in front when he retired for a rub down, at 5h. 44m. 45s., the respective distances traversed up to that time being—Crossland, 96 miles 2 laps; O'Leary, 88 miles 8 laps. On reappearing, Crossland went in better form, and at 6h. 52m. 13s. (or 21hours 52min. 13sec. from the start) he was credited with 100 miles, which distance O'Leary completed at 8h. 11m. 20s. During the next few miles they took matters rather easily, O'Leary being content to walk at the heels of his adversary; and, when twenty-four hours had expired, the marking-board denoted that Crossland had covered a little over 109 miles to O'Leary's 103 miles 3 laps. As the evening advanced the pace was considerably increased, and when the men retired, at fourteen minutes to eleven, Crossland had completed 116 miles 6 laps, and O'Leary 111 miles. The hall having been cleared, Crossland made his appearance on the track at eight minutes past eleven, and he was followed by the American seventeen minutes later; but, when the latter had rubbed off 121 miles at 1h. 21m. 40s., he again repaired to his room for six minutes. Crossland, who up to this time had been walking splendidly, now became rather drowsy, and, as O'Leary was rapidly gaining, it was thought advisable to take him off the track when he had traversed 133 miles at 2h. 53m. 15s. After completing his 128th mile, at 2h. 54m. 25s., O'Leary followed the same example; but, as he was only absent for four minutes, he had once more assumed the lead when Crossland made his reappearance, at 4h. 44m. 8s. During the next few miles the Englishman rapidly lost ground, and when O'Leary completed his 150th mile, at 8h. 3m. 46., or 35 hours 3min. 48sec. from the start, he was over four miles in the rear. Matters then looked anything but rosy for the Yorkshireman, who, however, was not to be denied, and struggled on in a determined manner. However, it was evident that Crossland was beginning to feel the effects of his exertions, the dash which characterized him in the early part of the contest having entirely disappeared, whilst, on the other hand, O'Leary seemed almost as strong as at the commencement. During Friday forenoon the American kept gradually drawing away, and when he turned in, at 10h. 59m. 50s., the distances traversed were as follows: O'Leary, 163 miles 2 laps; Crossland, 157 miles 6 laps. As the day advanced Crossland pulled up a little, spurting against his taller opponent in a most brilliant manner, and when O'Leary completed his 200th mile, at 7h. 35m. 30s. (or 46h. 35m. 30s. from the start)—a performance which had never before been accomplished—he had reduced the gap to a little over four miles. At 8h. 36m. 55s. Crossland was credited with 200 miles, amidst great excitement, the cheering seeming to take a great effect upon him, as he raced after the American with renewed vigor. During the night some very "tall" walking was witnessed, as, when the pair came together, a neck-and-neck race would ensue for the lead, Crossland invariably coming out the victor. Slowly but surely did the latter draw on his opponent, and at nine and a half minutes to six on Saturday morning he was only a few yards in the rear, the distance covered up to this time being 241 miles 2 laps. That Crossland had victory within his grasp now became apparent; but he did not, however, attempt to go to the front until six o'clock, after which time O'Leary was compelled to take "a back seat." The American, who was suffering dreadfully from blistered feet, rested several times in the morning, and at nine minutes past twelve left the track, having walked 264 miles 8 laps to Crossland's 267 miles. The latter continued on, and, after rubbing off 270 miles at 12h. 50m. 33s., repaired to his dressing-room, as he also did after walking ten miles more at 4h. 17m. 43s. Very little interest was now taken in the affair, as it was plain that O'Leary, who was still resting, could not possibly overtake the Englishman, and when he appeared on the track, at four minutes past five, Crossland had traversed 281 miles 5 laps. Although fairly "used up," O'Leary walked on manfully, but when he had covered 267 miles 7 laps he retired altogether; and as it had been arranged that the one completing the farthest distance up to ten o'clock on Saturday evening (providing the 300 miles had not been covered within that time) should be the winner, Crossland was taken off the track at 6h. 22m. 22s., at which time he had rubbed off 287 miles. The attendance at the finish was very large, and the victory of the Englishman was received with great cheering. The result of the match proves what a determined customer Crossland must be, as it was only by sheer pluck and perseverance that he secured a victory, which on Friday looked almost hopeless—in fact, as much as 10 to 1 was laid on the "visitor" at one time. O'Leary, although defeated, is not at all disgraced, as he walked well throughout, and can boast of having accomplished the quickest 200 miles, though, as it was done in a losing race, it does not constitute a record for the decision of bets. George Rooke and Frank Bradley looked after the Englishman. The judges were C. Haslam (representative of *The Sporting Life*) and C. Drury (*Sheffield Telegraph*) for Crossland, and H. Mounsey (*Athletic News*), and H. Cooper of Liverpool, for O'Leary. Below will be found a complete list of the times for every ten miles:

CROSSLAND.				O'LEARY.			
Miles.	*H. M. S.*	*Miles.*	*H. M. S.*	*Miles.*	*H. M. S.*	*Miles.*	*H. M. S.*
10...	1 45 6	160...	38 31 0	10...	1 36 36	140...	32 30 35
20...	3 52 15	170...	40 54 12	20...	3 37 55	150...	35 3 48
30...	5 47 3	180...	43 20 20	30...	5 28 42	160...	37 15 8
40...	7 55 53	190...	45 29 20	40...	7 34 47	170...	39 46 53
50...	10 35 12	200...	47 36 55	50...	9 41 21	180...	42 2 35
60...	12 49 13	210...	50 19 55	60...	12 37 57	190...	44 20 59
70...	15 2 26	220...	52 19 17	70...	15 46 5	200...	46 35 30
80...	17 21 28	230...	54 24 35	80...	18 8 25	210...	49 3 25
90...	19 23 10	240...	56 36 48	90...	20 57 45	220...	51 46 26
100...	21 52 13	250...	58 53 5	100...	23 11 20	230...	54 18 56
110...	24 14 32	260...	61 26 35	110...	25 33 10	240...	56 35 21
120...	26 5 20	270...	63 35 0	120...	28 7 36	250...	59 41 50
130...	29 8 25	280...	67 17 43	130...	30 22 47	260...	64 55 20
140...	33 21 13	287...	69 22 22				
150...	36 7 15						

The time of every mile from the 162d up was the fastest on record.

N. Y. Athletic Club.—At a meeting of this club, held on the evening of March 14, an election took place, resulting as follows: President, W. K. Collins; vice-president, C. H. Pierce; treasurer, James Fraser; secretary, A. H. Curtis; captain, D. Henry Knowlton; first-lieutenant, Daniel M. Stern; second-lieutenant, Edward Merritt; trustees—R. W. Rathbone, E. C. La Montaigne and J. F. Mahoney. The club will hold their Spring games on their grounds, at Mott Haven, N. Y., on Decoration Day.

E. Alson proved too fast for J. Cranham in a three-mile walking match for £10 a side, at the Star Grounds, London, Eng., March 5. He won by 21 seconds in 28:17. Having agreed, for a bet of £10, to walk an additional four miles, they kept on, and here Alson's endurance stood him in good stead, Cranham finally giving up and Alson not being required to go on. R. Watson, referee.

O'Leary and Weston.—The six days' match between Daniel O'Leary and E. P. Weston is to take place during Easter week, at either Lillie Bridge or Agricultural Hall, London. The whole of the money, £1,000, is now deposited in *The Sporting Life* office, Sir J. Astley sending a check for £300 for Weston and J. Stringer sending in £200 for O'Leary.

E. P. Weston is said to have covered 106 miles without resting March 5, 6, at the Royal Gymnasium, Edinburgh, Scotland, in a six days' competition with Corporal Brinckman, to whom be conceded fifty miles' start. Time for the 106 miles, 23h. 50m. 20s.

Harding vs. Stubbs.—A walk of fifty miles, between W. E. Harding and J. W. Stubbs, the latter being conceded one mile start, is announced to take place at Gilmore's Garden on Wednesday, March 21, commencing at noon.

Jas. Wheat and Thomas Dudley are matched to run a foot-race of 115 yards, for $250 a side, the race to come off at Pittsburg, Pa., April 16. The money has, we learn, been deposited with T. Ingham.

W. Cummings (185 yards) beat A. Eldrid (125 yards) in a mile race for Hindle's Challenge Cup, at Glasgow, Scotland, March 3. Eldrid stopped 350 yards from home. Time, 4:29¼.

W. Howes is to undertake on March 31, at Agricultural Hall, London, Eng., to walk twenty-one miles in three hours, and to do fifteen in the first two.

Edward McAvoy defeated Hugh S. Farren in a sprint-race at Lynn, Mass., March 17. He won easily by two yards. Jas. O. Gorman was referee.

There are letters in care of this office for W. H. Adsetts and Millie Rose.

ROLLER-SKATING.

The indoor exercise of roller-skating has now become an established institution of this country, especially so since it has found such favor in the eyes of fashionable society in England. And just here it may be well to give a few facts in regard to the origin of this American sport—for American it is in every sense of the word, though in one quarter an effort is being made to introduce it under the title of a French amusement. In the first place, we have to state that there is now but one style of roller-skate in use in either this country or in Europe, and that is the American invention known as the Plimpton patent skate, which was first introduced in this city in 1863, at which time it was patented in the United States and in Europe. From that year up to 1872 roller-skating rapidly gained in favor in the States, rinks and halls being opened in the principal cities. It was not until 1873 that it became generally known in Europe; but through Mr. Plimpton's efforts the exercise was introduced among the nobility in England, and of late years quite a furor has existed there in regard to it. Of course one result has been its establishment at home, here, among that class of American society which only perceives the merit of anything through a foreign medium. Mr. Plimpton's efforts in establishing roller-skating have been especially directed to placing it on a high social footing, and not to present it in the light of a theatrical or other public entertainment. When it was first introduced in Paris it was adopted by the best and highest class of Parisian society; but lately the rollers have been taken up as a feature of the public resorts of the *demi-monde*, such as at the Jardin Mabille, Valentin Folies, etc., and this has had the effect of lowering it in the estimate of the elite of Parisian society. Recently the Parisian style has been advertised in Brooklyn as a novelty, and the manager of the Brooklyn Rink has tried to introduce roller-skating, not, as it is, an American institution, but as a French amusement. He calls his special entertainments each week "Fetes de Patineurs," and refers to the rollers as "Patins." Of course he uses the American skates. That roller-skating will become a regular recreative exercise in all our principal cities there is no doubt. It has been endorsed by the English nobility, and that is enough for our fashionable classes. Rinks are being erected in Boston, Philadelphia, Baltimore, and in this city. In the Southern cities it has long been a favorite exercise, especially in towns where ice-skating is never at command. A roller-skating rink has been commenced on Madison avenue, under auspices which will make it a fashionable resort. It will be a subscription rink when completed. In Brooklyn the exercise has come into such favor that no fewer than five skating-halls are now in operation there, from the large rink in Clermont avenue to the small place at McCormick's Garden, in Williamsburg. In the Eastern District of Brooklyn the large building known as Apollo Hall has been leased for a series of years by Mr. McCormick, and it is now being transformed into a roller-skating palace, with skating-halls on the ground floor, as well as on the ball-room floor above, a fine garden being laid out to adjoin the lower hall. Burnham's Academy, in Brooklyn, was opened for roller-skating on the night of March 14, and on Monday night the Brooklyn Club gave an entertainment, consisting of figure-skating, at the large ball-room of Gallatin Hall, on Fulton avenue. All these places are now well patronized.

BASEBALL.

A GAME IN BALTIMORE.

The ball was set rolling in Baltimore, Md., on Monday, March 12, by a game between nines captained by Messrs. Laughlin and Daley. Score:

LAUGHLIN.	BH.	R.	E.	DALEY.	BH.	R.	E.
Blogg, c	0	0	2	Smiley, s. s.	2	1	0
Stratton, p	0	1	0	Holbert, c	0	0	0
Carey, 1st b	0	1	0	Dickerson, 2d b	1	0	2
Slade, 2d b	0	0	1	Daley, p	2	0	0
Baby, 3d b	0	0	0	Crank, 1st b	0	0	6
Say, s. s.	0	1	2	French, c. f.	1	0	0
Gold, l. f.	0	0	1	Snyder, l. f.	0	0	0
Kohler, c. f.	0	0	0	Massne, 3d b	0	0	5
Laughlin, r. f.	0	1	0	Bum, r. f.	2	1	0
Totals	0	4	6	Totals	8	2	13

Laughlin...... 0 0 2 0 0 0 1 1 0—4
Daley.......... 0 0 0 1 0 1 0 0 0—2

Umpire, Peter Esender. Scorer, Theodore Esender.

THE INDIANAPOLIS CLUB.

This club has thus far been very successful on its Southern tour. On March 14 they played the Robt. E. Lee Club at New Orleans, on the Fair Grounds, in the presence of about five hundred spectators, and they took the Lees into camp to the tune of 13 to 0. *The New Orleans Times* of the 15th says: "The chief cause of the score remaining at nothing for the New Orleans players was a young man by the name of Nolan. Nolan, it may be remarked, is called the pitcher of the Indianapolis Club; but why pitcher does not appear upon the surface, for the reason that his delivery of the ball is an underhand throw, and of course the pace is very fast—at least, altogether too fast to permit such batsmen as faced him yesterday the privilege of hitting the ball. As an evidence of how effective he was, it may be noted that, of the twenty-seven outs on the Lee side, twenty-two were on strikes, while only one man of the Lee team reached first base, and that on an error. In the fielding department, however, the home club was quite effective throughout, and to the close of the fifth inning supported the pitching so cleverly that the score stood only 3 to 0 against them. To-day the visitors will play a strong picked nine, which will include some players who have already batted Nolan, and who are very likely to do it again. These players are Tennison and Collins; and besides them the nine will include Malone, Barrett, Levi, Baxter, J. Mahoney, J. Bond and Rozes. [The game resulted in a victory for the Indianapolis by a score of 8 to 0.—Ed. Clip.] To allow the Westerners to leave for Memphis by 5 o'clock, play will be called at 2.30 P. M." Prior to their trip to New Orleans, the "Indians" dropped in at Dallas, Texas, and scalped that club by 50 to 0. They took in the Galveston Club by 59 to 0, and then went for the Lees at New Orleans, as stated above.

BASEBALL IN CANADA.

The annual convention of the Canadian Baseball Association takes place at Toronto on April 5, when it is to be hoped every club in Canada will either send a delegate or have its name enrolled on the books of the Association. We trust to see the committee on rules adopt the League code of playing rules, as all the Associations have in the United States. By doing this, but one code will govern the play on the whole of the American continent. The Canadian championship rules should be made plain and explicit, so as to prevent any such misunderstandings as occurred last season. Let the contestants play six games with each other, three to be played on each club's grounds, unless by mutual agreement they should prefer to play more on one ground—the one that pays best—than on the other, the six games to be played before the 1st of October. Either this or the best three out of five games. The chief struggle will be between London and Guelph, the clubs there having the strongest teams. Both Toronto and Montreal ought to have good professional nines, as champions of the respective Provinces of Quebec and Toronto. A picked nine of the Dominion to play against the Western champions would make an interesting contest, to be played in Toronto on Dominion Day or later in the season. The London and Guelph teams would find it profitable to make a starring tour through to this city during the Summer, playing alternate days en route to New York. The prominent Western clubs will visit Canada this season with their full teams, and not in the careless way the St. Louis Club did last season.

The Amateur Association Meeting.—The annual meeting of the Amateur Association was held in the Cooper Institute, this city, March 14, the attendance of delegates being limited, and the business transacted of but little importance, the Association having practically ceased to be a representative organization. The rules of the Association were violated with impunity last season by every club connected with it, but three or four clubs sending delegates at the Philadelphia Convention in 1876 being regular amateur clubs, and it was the same on this occasion. One club—the New York—at this convention was represented by the well-known professional Hatfield, and other clubs sending delegates are in the regular habit of sharing gate-money. The circular stated that no such clubs would be recognized—but they were. The clubs sending delegates were as follows: New York, C. Gallagher and J. V. B. Hatfield; Hudson, J. Religh and E. Wakefield; Nassau, J. Bruce and T. F. Huge; Confidence, M. J. Dillon and W. H. Waters; Monticello, Jas. Shea; Mutual, R. K. Morris and L. Brooks; Rose Hill, J. McKenna and J. W. Weir; Jasper, T. Treacy and T. M. Walsh; King Philip, C. H. Chebbuck; Flyaway, W. H. Kelley and J. C. H. Meyers; Nameless, C. R. Hill and J. G. Valentine. The officers elected were as follows: President, J. G. H. Myers of the Flyaway Club; vice-president, T. L. Brooks of the Mutual Club; secretary, J. M. Tracy of Jasper Club of Manhattan College; treasurer, M. J. Dillon of New Rochelle Club; judge-advocate, J. C. Shea of the Monticello Club. The only code of playing rules governing all the clubs in the country—amateur as well as professional—is the League code. In regard to regular amateur clubs there are certain rules which remain the same as those of the first Association, viz., the sixty-day rule for membership, and the best two out of three games for the regular series of contests. No club is an amateur club or eligible to membership in a regular Amateur Association which shares gate-money or compensates its players by "money, place or any emolument." What club save the Nameless of Brooklyn, out of those represented at the meeting of the 14th, can say that they do not come under this category?

The Mutual Club of Washington, D. C., held their annual meeting March 12 and elected the following officers: President, C. F. Bruce; vice-president, J. W. Bell; secretary and treasurer, Thomas H. Barlow; directors—Messrs. Bruce, Grimes and Barlow. The club also sent two delegates to the National Convention of Amateur Players, held in this city last week. This club, says a correspondent, is now in excellent condition, and in playing ability bids fair to eclipse all past seasons. They intend to make an extended tour in August, and would like to hear from all clubs having inclosed grounds and desirous of playing them. All communications should be addressed to Thomas Barlow, Department of Justice, Washington, D. C.

The Jefferson Club of Yorkville, this city, announce the following nine for the coming season: C. Ellis, c.; J. McCann, p.; B. Clark, 1st b.; H. Kerr, 2d b.; T. Leahy, 3d b.; P. Nugent, s. s.; D. McGrath, l. f.; S. Warren, c. f.; G. Wright, r. f. They would like to hear from all amateur clubs of this vicinity. Address J. McCann, 179 East Seventy-eighth street, Yorkville.

The Boston Club.—Harry Wright will begin experiments with his new material on Fast Day, when he proposes to make up his nines for two five-inning games each, in which Bond and Brown will pitch and catch against White and his brother, and then Brown will catch from E. White, and J. White from Bond. Will White beat Brown, or Brown beat White, is the question.

The Erie (Pa.) Club stockholders held a meeting last week and elected the following officers: President, Ralph Metcalf; vice-president, Stewart L. Moore; secretary, John H. Whitcomb; treasurer, W. Pitt Gilson; directors—Ralph Metcalf, S. L. Moore, John D. Eby, W. P. Gilson, and J. D. Whitcomb.

Three Good Men.—The Lowells have been lucky enough to secure the services of Sweazy, Sam Wright and Whitney, three good men, and then Harry will have to tell Bond to send them in red-hot when the Reds meet the Lowells. Sweazy at second, Sammy at short, and Frank in the outfield are three positions capitally filled.

Owing to the sudden change in the weather towards the close of last week, the St. Louis Browns did not arrive to play with the Red Stockings of Memphis, Tenn., as advertised. The Indianapolis Club were to play a series of three games with the Red Stockings on March 17, 18, 19, at Memphis.

The Cincinnatis.—Lip Pike of the old Atlantics has been appointed captain of the Cincinnati nine of 1877. It is a sound appointment. Pike is experienced. He knows the points, and he can boss a nine pretty well—or should be able to do so by this time.

The First Match.—The first match of the season—League club vs. League Alliance Club—takes place March 21 at St. Louis, when the Indianapolis nine will meet the Browns.

Bennett all Right.—Neshannock Bennett returned unsigned his contract with the Milwaukees and only signed that with the Athletics.

John G. Gerhardt, who advertises that he is a first-class pitcher, wants an engagement.

Dick Higham, according to a note received from our Hartford, Ct., correspondent, just before going to press, has signed to play with the Stars of Syracuse, N. Y.

There is a letter in our care addressed to Mr. Warren, shortstop of the Active B. B. C.

CRICKET.

The English national game will have a good show in the metropolis the coming season. The St. George Club will play on their grounds, foot of Ninth street, Hoboken, with that able professional George Giles in charge. The Stevens Institute Club will also play on the same field. The Manhattans will open play at Prospect Park early in May, and the Staten Island Club will do the same on their field at the Quarantine Grounds. In July next a picked team of the metropolis will have an opportunity of playing against champion Grace's English amateur eleven, W. G. Grace—under the auspices of Lord Harris, who furnishes the stamps for the trip—being now engaged in selecting a team of amateur players, which will include Lord Harris, for a trip to this country, the visitors to leave Liverpool for New York on May 14. They will begin play in Philadelphia in June next with a picked eleven of the Quaker City. The visitors will remain on this side of the water until the last of September. In the interim they will play in this city, Boston, Montreal, Quebec and Toronto.

THE RING.

JOE GOSS FINED $250 IN KENTUCKY.

Joe Goss was brought before Judge Lawrence, in Supreme Court, Chambers, this city, on Tuesday, March 13, on a writ of habeas-corpus, when the Judge stated that he was convinced the warrant of extradition was regular, but he would order a reference to be taken as to the identity of the prisoner. Goss, however, concluded, upon consultation with his friends, to "own up," and accordingly the writ was dismissed, and he was given into the custody of Detective Bligh of Louisville, who left for home with the prisoner the same evening. They reached Louisville on the late night train from Cincinnati on the 14th, and Joe was incarcerated in the jail there, to be sent to Burlington, Boone County, the following day, to await trial. He was to have been arraigned in the Criminal Court which met at Burlington on March 19, but, by the advice of friends who interested themselves in his behalf, Goss secured an examination before the County Judge on the 16th, and was sentened to pay a fine of $250, in default of which he was committed to jail. It appears that there is also an indictment pending against Joe in Kenton County, where his case, and the cases of others indicted with him, are set for hearing in June; but if Goss is fortunate enough to secure the payment of the fine now imposed upon him (which is the lightest sentence that could be given under the law), he will doubtless seek an examination there at an earlier date, and have the matter settled. The above information we have gleaned from a letter sent by Goss to Harry Hill, who called at The Clipper office on Monday, 19th inst., and desired us to announce that he will head with fifty dollars a subscription for the purpose of making up the $250 necessary to enable Joe to get out of quod. We trust that this very generous act on the part of Mr. Hill may be emulated by a sufficient number of Goss' friends in this and other cities to quickly swell the fund to the required amount, which ought not to be difficult to accomplish, hard though the times are, as Joe seems to be well liked by everybody, and he has an excellent reputation, both in and out of the ring. Mrs. Goss is at present in this city, and, we believe, is in rather straitened circumstances, as Joe's visit to the States has not been productive of much wealth; and this furnishes another good reason why the imprisoned boxer's friends and sporting men generally, should cheerfully lend their aid. Subscriptions will be received and receipted for by Mr. Hill, at his theatre, 26 East Houston street.

Death of Patsy Egan.—Patrick H. Egan, who for years occupied a position of considerable prominence in sporting circles in the metropolis and at the State Capitol, died somewhat suddenly in this city on Wednesday, March 14, at the early age of 43 years. At different periods he was proprietor of sporting-houses on Broadway and other thoroughfares, but he did not seem to be adapted for the successful conduct of such business, and not long after the fatal affray between Jimmy Haggerty and Reddy the Blacksmith, which occurred at his house, corner of Broadway and Houston street, Jan. 25, 1871, he gave it up. For several years prior to his decease he was engaged upon work connected with the municipal government, where by his straightforwardness in business and his geniality he added new friends to the many he already possessed, all of whom now deplore his removal from our midst while yet in the prime of life. The funeral took place on Sunday, March 18, from his late residence, 108 West Twelfth street, and among the throng of friends who called to take a last look at the features of the dead were the members of the Lincoln Club of the Seventh Assembly District, of which C. Van Cott is president, and of which the deceased was an esteemed member.

Joe Ryan the wrestler was not greeted with a good house at his exhibition in this city on St. Patrick's night—in fact, the sons of Ireland's patron saint gave Joseph the "dead shake." Probably, as Uncle Tovee said in his customary speech from the stage, "they got so full of Irish whiskey that they forgot to come." Anyhow, they were not there. More's the pity, thought Joe, if he didn't say it. Nevertheless there was some good sport, Warry Edwards and John Cash leading with a pretty set-to, Cooley Bradley following with Indian-club evolutions, and then Hogan and Conroy, and Healey and Scotty, who were just so-so, wound up the sparring. Ryan and McGill then gave a pleasing exhibition of collar-and-elbow wrestling, Joe taking two falls in three. Uncle Tovee was master.

The wife of John H. Clark—one of the unfortunate spectators at the Weeden-Walker fight—is in rather straitened circumstances in Philadelphia, and, in order to provide for her pressing needs, Manager Harry Martin has generously tendered the use of his Parisian Varieties and the services of his entire company for a complimentary benefit, which will take place on Saturday afternoon, March 24. All of the prominent sparrers of the Quaker City have also volunteered, Arthur Chambers and Harry Hicken appearing in ring-costume in the wind-up.

Charles McDevitt, a pupil of Dan Dougherty, is to take a benefit at Smith's Varieties, 52 York street, Jersey City, N. J., on Monday evening, March 26. The wind-up will be between McDevitt and Dougherty.

Dan Dougherty says that if Mike Gillespie will put up a deposit, he will at once cover it, and make a match upon Mike's terms.

We have letters for "Joe" Goss and "Jim" Mace.

BILLIARDS.

OBITUARY.

George Peck fell dead while going upstairs at his residence, 1,362 Third avenue, this city, early on the morning of March 13, after returning from business. He was cashier for Maurice Daly at the latter's uptown billiard-room, and will be remembered as the poolseller for Daly at the Spingler House. At one time he was clerk for Judge McGuire at the Yorkville Civil Court, and subsequently was clerk for the insurance company with which Dudley Kavanagh and Martin Dux were identified. On several occasions at Tammany Hall he occupied the box-office at billiard matches. He was a cripple, quiet, unobtrusive, and courteous, and had reached his twenty-eighth year. He was buried on Wednesday last.....Theodore L. Brown, for many years proprietor of the restaurant and billiard-room at Port Jervis, N. Y., known as Village Hall, died there on March 16 of pneumonia. He was in his thirty-fourth year.....Thomas Soby, next to Chris. Bird probably the oldest roomkeeper in Philadelphia, as regards actual service, died in that city on March 16, having broken his neck by falling down a flight of stairs leading to a small street running out of Ninth, above Market. From about 1845 to 1854 he was in the tobacco trade on Race street, near Second, where he was burned out. In 1855 he and a Mr. Springer became managers of a billiard-room at the corner of Broad and Walnut streets, where now stands the St. George Hotel. Subsequently they opened the Minerva Billiard Hall, at Sixth and Chestnut streets. This property was afterwards purchased by Geo. W. Childs, whose imposing *Ledger* building, dedicated on June 20, 1867, still occupies it. Soby & Springer then dissolved, and the former opened a room at Eighth and Filbert streets, known as the Juno Club House. Here he made money, which he afterwards lost in the hotel business in this city. Having returned to Philadelphia, he opened a room in Athletic Hall, Thirteenth and Jefferson streets. It was immediately a failure, and for about a year he was superintendent of James Palmer's room, Ninth and Spring Garden streets, withdrawing to go with E. J. Plunkett to the old room at the corner of Eighth and Vine streets, in which Thomas Meade had placed Plunkett. From there Mr. Soby went last Summer to Daniel K. Reamy's room, Hollidaysburg, from which city he returned to Philadelphia about a month ago. He was in his fifty-sixth year.

Fifteen-ball Pool.—At Gleason's, Nassau street, this city, on the 16th inst., D. Edsell defeated Clark E. Wilson, for $100, in best in twenty-one games of fifteen-ball pool. A match was afterwards made between Edsell and C. Dion, the latter to lay $500 to $400, and give the odds of the fifteen ball. They will probably play the best in twenty-one games.

Sexton and Slosson in Indianapolis.—At the Opera-house, these experts played an exhibition game, six hundred points up, French caroms, on Tuesday, March 13, to a fair house. Slosson won in the thirtieth inning, with an average of twenty, making a run of 217. Sexton's average, 15¾; best run, 101.

Coursen vs. Gerstel.—At Greathead & O'Connor's Rooms, Newark, N. J., on the 16th, E. M. Coursen and Joseph Gerstel played a game of 500 points, which Courser, who was given 150, won by 92. A correspondent thinks this game was for $250.

Change of Base.—E. M. Coursen, for the past year manager of the Philadelphia room known as the Nonpareil, has withdrawn from it and gone to Greathead & O'Connor's Rooms, 850 and 852 Broad street, Newark, N. J.

Jesse H. Black.—From Quincy, Ill., under date of March 14, John Deery's old partner sends regards to all ancient friends. Apropos of Quincy, Louis Shaw and Rudolphe Heiser recently gave an exhibition at the Tremont Room.

"Yank" Adams.—This finger-player recently gave an exhibition at Cambridge, Mass., where, in a game of 500, he discounted five collegians, whose aggregate score was but 280.

AMUSEMENTS.

THE RECOGNIZED PROFESSIONAL House of New York—City Hotel, Eighth and Broadway! European and American Plan. Rooms en suite. Open all night. Special inducements to the profession. JOHN UNDERHILL, late of the Phila. theatres, manager. [52-1t*

WANTED—LIGHT COMEDIAN, with specialty; one that can sing; also Lady Pianiste and a first-class Male Impersonator. Address B. H. W., care of CLIPPER. 52-1t*

PARTNER WANTED WITH $500 cash to travel with a circus. Privileges all engaged. Address COL. AARON McINTIRE, 36 Forsyth street, N. Y. City.
N. B.—Canvas for sale: size 75x85; price $50. Also large sized Brazilian Monkey and Macaw Bird. 52-1t*

WANTED, TO TRAVEL WITH GOWAN'S GRAND ORGANIZATION, TWO LADY SERIO-COMIC VOCALISTS, WITH OTHER SPECIALTIES, AND ALL DESCRIPTIONS OF VARIETY TALENT; ALSO GOOD BASSO SINGER, who can do other business, and LEADER OF ORCHESTRA, who can lead in brass. Must be strictly temperate. Salaries must be to suit the times; but are sure. Apply to JOHN GOWAN, Gowan's Opera-house, Ottawa, Canada. 52-2t

MASTER F. J. ROWLEY, THE YOUTHFUL ÆRONAUT, OF CLEVELAND, O., now residing in Lynn, Mass., can be engaged to make BALLOON ASCENSIONS this season, either on bar or in basket. Would like to hear from J. C. Webb, late of W. W. Cole's Circus. Made ascensions last year for W. W. Cole. Can be engaged on reasonable terms. Address FRANK J. ROWLEY, 17 Suffolk street, Lynn, Mass. 52-1t

ARTISTS ENGAGED WITH THE ORRIN BROTHERS will please send their baggage to 30 E. Houston street, AS SOON AS POSSIBLE, and be on board STEAMER CITY OF NEW YORK, PIER 3, N. R., before 2 P. M. on WEDNESDAY, 21st. 52-1t

JOHN LE CLAIR, THE ANTIPODEAN PHENOMENON AND GROTESQUE JUGGLER, just closed at Olympic Theatre, New York. Shelby's, Buffalo, March 19; Hauck's Hall, Cincinnati, 26. 52-1t*

PARK THEATRE, Broadway and Twenty-second street. HENRY E. ABBEY.................Lessee and Manager. EIGHTH WEEK. FIFTIETH PERFORMANCE. MONDAY, THE 19TH, of Leonard Grover's amusing American comedy "OUR BOARDING-HOUSE," will be commemorated by a souvenir programme. OUR BOARDING-HOUSE, with Stuart Robson, W. H. Crane, W. E. Sheridan, J. W. Carroll, T. E. Morris, H. Little, H. Stuart, W. J. Cogswell, Mrs. A. F. Baker, Maud Harrison, Allie Dorrington, Minnie Doyle, Meta Bartlett, Roberta Norwood. EVENING AT 8. SATURDAY MATINEE AT 2. Reserved seats, 50c., $1 and $1.50. Admission, 50c. and $1. FREE-LIST ABSOLUTELY SUSPENDED. 52-1t

DALY'S FIFTH-AVENUE THEATRE.—Proprietor and Manager, Mr. Augustin Daly. A brilliant programme with phenomenal cast. LONDON ASSURANCE MONDAY, LONDON ASSURANCE TUESDAY and SATURDAY. LONDON ASSURANCE WEDNESDAY, LADY OF LYONS. THURSDAY LADY OF LYONS. and FRIDAY, LADY OF LYONS. MATINEE SATURDAY at two. LADY OF LYONS. 52-1t

SAN FRANCISCO MINSTRELS OPERA-HOUSE, BROADWAY AND 29TH STREET. BIRCH, WAMBOLD AND BACKUS. A SCREAMING BILL THIS WEEK. SLIPPERY DAY. RISTORI'S MEDEA. SLIPPERY DAY. RISTORI'S MEDEA. I HOPE I DON'T INTRUDE. HALL AND HIS BANJO. WHAT WILL MAMMA SAY? SEATS SECURED. MATINEE SATURDAY AT 2. [1t*

COLUMBIA OPERA-HOUSE, cor. of West 12th st. and Greenwich av., New York City. Remodeled and enlarged at an expense of $11,000. NEW AND SPACIOUS FRONT ENTRANCE just added, making this the safest and most beautiful little place of amusement in the city. Admission: 50c., 75c., and $1.; private boxes, $5 and $10. Burlesque and Sensational Stars, White-face Specialties, Combinations and Troupes, First-class Novelties and Ballet attractions, Premieres and Ballet-ladies, address J. BERRY, manager, as above. 50-4t*tf

HELLER'S WONDER THEATRE, 728 BROADWAY 730. ENTIRE CHANGE OF PROGRAMME, being the fourth series of HELLER'S WONDERS. ROBERT HELLER. MISS HELLER. EVERY EVENING AT 8. MATINEES WEDNESDAY AND SATURDAY AT 2. Children half price to Matinees.

EGYPTIAN HALL, Thirty-fourth street and Third avenue. The greatest success of the season. Houses crowded to the doors. The greatest variety company in America. We are playing the best people in the country. Good variety talent always wanted. Address all communications to 49-1t*tf J. CHAS. DAVIS, Manager.

HARRY MINER'S LONDON, 235 and 237 BOWERY, Opposite Prince street, OPEN ALL YEAR ROUND. Artists wishing dates will please address the undersigned, HARRY MINER, 50-tf Proprietor and Manager.

NEW PARK THEATRE, BROOKLYN. OPEN DATES: APRIL 16, 23, AND MAY 21, FOR FIRST-CLASS ATTRACTIONS. FOLLOWING DATES FILLED: March 26, ROSE EYTINGE. April 2, OUR BOARDING-HOUSE COMBINATION. April 16, G. F. ROWE in BRASS. April 30, DALY'S TRAVELING COMPANY. May 7, TONY PASTOR'S COMPANY. May 14, CARNCROSS & DIXEY'S MINSTRELS. May 28, CHAS. POPE, with VARIETIES THEATRE COMPANY OF NEW ORLEANS. June 4, HARRIGAN & HART'S COMBINATION. For dates address 52-2t WILLIAM E. SINN, Manager.

BANJO AND VIOLIN taught correctly by J. H. WHEELER, 225 West Fortieth street, N. Y. 52-1t*

FOR SALE. SNAKES! SNAKES! One pair Royal Bengal Leopards, one Striped Hyena, monster size, one Lama, two large Adjutants, pure white Camel, double hump; one pair Axis Deer, a small Sun Bear, a large assortment of Monkies, Birds, Snakes, etc. D. BURNS & CO., 52-1t* 290 Front street, New York.

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BUFFALO ACADEMY OF MUSIC TO RENT OR ON SHARES, by the night or week, during the months of MAY, JUNE, AUGUST AND SEPTEMBER. Will be closed in JULY for extensive alterations. Apply by mail or telegraph to MEECH BROS., Buffalo, N. Y. A complete dramatic company wanted for the season of 1877 and '78. Inclose no stamp. Silence a respectful negative. 52-2t

AMERICA'S COMIQUE, HARRY BECKWITH. Second season with E. S. WASHBURN'S LAST SENSATION. Permanent address care of CLIPPER office. 52-1t*

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ONEY HART. Thomas Haley, Dock Maxwell, and Dan Headly, balloonist, I want to hear from you immediately. Also want several attractive cards for sideshow and a few good candy-butchers for the season of 1877. D. F. DUNHAM, 52-1t* Fostoria, O.

WANTED—POSITION TO TRAVEL. Smallest Fairy Queen on earth. 52-1t* M. MINOTT, Belle Plaine, Ia.

OPERA-HOUSE, FALL RIVER, MASS. GEO. WINSHIP AND GEO. WARREN.......Proprietors. WILL OPEN FOR THE SEASON MONDAY, APRIL 2. Variety artists, apply to GEO. WINSHIP, 52-1t* 444 Third avenue, New York.

PAD-RIDERS WANTED FOR THE GREAT PACIFIC CIRCUS, MALE AND FEMALE. MALE RIDERS TO DO TUMBLING AND LEAPING. SIDESHOW AND CANDY-STAND FOR SALE. Address BILLIARD & HUNTING, 52-1t* Orwel, Ashtabula Co., O.

VIOLIN! VIOLIN! VIOLIN! One hundred and forty original clog-hornpipes, reels, jigs, walk-arounds, Scotch and Irish reels and jigs, arranged for violin, by George H. Coes. Price, 75 cents. Mailed postpaid. LOUIS P. GOULLAUD, 52-2t 86 Tremont street, Boston.

LADIES AND GENTLEMEN TAUGHT TRAPEZE FOR STAGE.—One lady performed in one course. Sure success. Practicing for single trapeze. RIPLEY, 8 Bond street, city. 52-1t*

MANAGERS AND AGENTS, ATTENTION. ACADEMY OF MUSIC, CLEVELAND, OHIO. A. MONTPELIER..........Proprietor. This popular place of amusement has been THOROUGHLY RENOVATED, NEWLY CARPETED, NEW OPERA-CHAIRS AND HANDSOMELY DECORATED. IS FOR RENT by the night, week, or sharing terms. Address as above. 52-2t

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A COLORED BEARDED WOMAN wants to travel on exhibition. For particulars address JULIA A. BARNETT, care of P. L. Barnett, 225 East Mound street, Columbus, O. 52-1t*

THE MILTON JASPERS, 4 IN NUMBER 4, AT THE THEATRE COMIQUE, ST. LOUIS MO. I can safely recommend the Milton Jaspers as first-class gymnasts in every respect. Also Miss Marie Jasper's laughable burletta, entitled ANXIOUS TO MARRY, keeping the audience in a continual roar of laughter from beginning to end. W. C. MITCHELL, Manager. DICK PARKER, Stage-manager. 52-1t*

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AGNES WALLACE-VILLA COMBINATION. E. C. WATSON..........Proprietor. SAM B. VILLA..........Stage-director. COL. J. H. PRICE..........Business-manager. Uniformed Brass Band and Orchestra. Managers having open dates and desirous of playing on sharing terms may address combination, as above, 52-4t* care of N. Y. CLIPPER.

HOWES' LONDON CIRCUS will open at Augusta, Ga., on TUESDAY, APRIL 10. Employes will report at the Ashland House, 4th avenue and 24th street, New York, on or before the 5th OF APRIL. If any change of date takes place due notice will be given in THE CLIPPER. [52-1t*] JOHN J. PARKS.

FOR SALE—A copy of MISS MULTON. Apply to CAROLINE E. KELLY, 392 Bowery, N. Y., care Mrs. Smith. 52-1t*

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MISS LILLIE ELDRIDGE AS LOUISE IN THE TWO ORPHANS. Also full repertory of first-class plays. For open dates address 142 East Thirteenth street, city. 52-1t*

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MR. JNO. E. INCE, NOW AT HARRIGAN & HART'S, can be engaged for their Specialties, Acts, Sketches, etc. Open at Heuck's Opera-house, Cincinnati, March 26. Address 52-1t* care of CLIPPER.

F. A. DARE, ADVANCE AGENT AND PROGRAMMER, can be engaged for the season of 1877. Address F. A. DARE, 52-1t* Troy, Bradford County, Pa.

COATES' OPERA-HOUSE, KANSAS CITY, MO.—FIRST-CLASS COMPANIES desiring to play this city on sharing terms can do so by addressing M. H. HUDSON. This season has been big with such companies as Salisbury's Troubadours, Harry Robinson's Minstrels, Jane Coombs' Combination, and New Orleans Minstrels. I own all billposting privileges in the city. 52-1t*

PHRENOLOGICAL PRIVILEGE WANTED WITH A SIDESHOW traveling with a circus privilege. Money paid weekly in advance. Answer immediately, stating terms, to PROF. C. MAXWELL, 52-2t* 1,013 Chestnut street, St. Louis, Mo.

WHITE HOUSE VARIETIES, 72 Fifth av., PITTSBURG, PA. LAWRENCE SPROAL, Proprietor. Wanted—First-class artists in all branches, ladies especially. SALARY SURE. 52-8t*

VARIETY SKETCHES, SONGS, ACTS, GAGS, JOKES, DRAMAS, STUMP-SPEECHES, FARCES, BURLESQUES, and original novelties of all kinds written to order by I. DAVEAU, 52-1t*-tf 116 South First st., Brooklyn, E. D., N. Y.

LESLIE BROTHERS have met with great success during their Winter season. Close at the Park Theatre, Brooklyn, March 17. Open in THEATRE COMIQUE, NEW YORK, March 19, thence to Philadelphia to join the Forepaugh Show. 52-1t*

J. C. WEBB IS OPEN FOR ENGAGEMENT for the coming season, to take charge of canvas, stock or transportation. Address P. O. Box 33, Fremont, Mich. 1*

ORIGINAL TENNESSEE JUBILEE SINGERS, under the management of Lew Johnson, met with great success in St. Louis and Cincinnati. The company consists of the following people: Charley Singer, musical director; John Smith, stage-manager; Charley Hawkins; "Blind Tom" No. 1, on the piano and organ; Robert Crawford, Miss Nella Scott, Mary Haws, Ophelia Coleman, Mary Riley. No open dates for engagements before June 1. C. CORROLL, Agent. 52-1t*

ESTABLISHED 1864. HARRY MOORE, BILLPOSTER, NO. 3 WEST AVENUE, WATERTOWN, WIS. OWNS ALL THE BOARDS. 52-1t*

50CTS. FOR THE RHIVA CREMBALUM, a musical instrument. Will play 25 different tunes. 3 sent for $1, all different. Address 52-1t* CHAS. LOW, Liberty, Indiana.

THE Kingcade Family, three in number, can be engaged. Business: Two and four-horse act, Pete Jenkins, Indian, posturing, running-globe and dancing-barrel performances. H. A. Kingcade, 2,540 Huntingdon st., Phila., Pa. 1t*

C. ORCUTT, better known as Scoldey, wants a situation as Programmer. Will work for small salary. Address care George Buckey, 420½ N. 6th st., St. Louis, Mo. 52-2t*

WANTED, A Good Second-hand Clarionet and B-flat Cornet (German silver). Address Box 913, Monroe, Wis. 52-1t*

THE GREAT VICTORELLIS, HENRY, ELDON AND MISS ANNIE BRADDON, are traveling in Texas with the HEYWOOD BROTHERS' COMBINATION. 52-1t* Address care of CLIPPER office.

AN AMATEUR LIGHT COMEDIAN desires a position as such in a regular company. Has played leading comedy very successfully. Salary low. Address JOYCE COMING, care of CLIPPER. 52-1t*

"COME HOME, MY DARLING, TO ME," and "LITTLE LENA, THE LASSIE I LOVE." New and beautiful songs, with chorus, by Rutledge, 35c. each. Issued in '77. Over 10,000 copies sold. H. G. HOLLENBERG, Publisher, 294 Main st., Memphis, Tenn. 52-3t

CIRCUS COMPANY—WANTED.—Acrobats, Tumblers, Leapers, Musicians, and people in all branches of the profession wanted for Goldenberg's Great Moral Circus and Egyptian Caravan, which will take the road about May 20, under the personal supervision and management of Messrs. O. P. Hart and Wm. Manson. Those who are looking for fancy salaries need not write. Responsible parties may arrange for privileges. No time to correspond with would-be showmen. Address, with stamp, giving line of business and lowest salaries, BILLY MANSON, Business-manager, Wilkesbarre, Pa. 52-1t*

FOR SALE CHEAP—PANORAMA OF THE CENTENNIAL. 33 scenes. Just painted. Everything complete. Address PANORAMA, 52-1t* 743 Broadway, South Boston, Mass.

A NO. 1 BASS OR TUBA-PLAYER can be engaged for the coming TENTING SEASON TO TRAVEL WITH CIRCUS. Address JAMES RUSSELL, 606 Richmond street, 52-1t* London, Ontario, Canada.

WANTED—A PARTNER FOR DOUBLE-TRAPEZE. I DO LIGHT AND HEAVY WORK. HEIGHT 4 FEET 6 INCHES. Address MISS LOTTIE RAINFORTH, 52-1t* Vicksburg, Kalamazoo County, Mich.

EDWARD BARRETT, CHARACTER ACTOR AND COMEDIAN. READ THE FOLLOWING RECOMMENDATIONS AS TO ABILITY, ETC.
MR. BARRETT, who is a very talented comedian, has been under my management during this season, and given the best of satisfaction.—J. H. HAVERLY.
Really a gifted young comedian, who does not resort to vulgarity, and whose "make-up" and conception of every character is artistic. Would rather have him than any stock comedian I ever had in my employ.—EDWIN CLIFFORD.
ELMIRA, N. Y., Jan. 1, 1874. Has been my first comedian since the commencement of the present season; and I take great pleasure in saying that I have always found him prompt, perfect, and painstaking.—JAMES F. SHERRY.
APRIL 29, 1872. MR. BARRETT has been under my management for the last thirteen months. He is a good comedian, a fine character actor, and possesses much versatility. He is strictly temperate and entirely reliable.—D. HANCHETT. JULY 10, 1873.
MR. EDWARD BARRETT has played the part of Greppo in "The Black Crook" for the past twelve weeks, and made himself an immense favorite wherever he appeared. We heartily recommend him to any manager requiring a first-class low comedian. PALMER & CO., Managers. CHAS. F. HERBERT, Stage-manager.
NOTE.—MR. EDWARD BARRETT has resumed his own name, and is no longer known as Edward Barry. Address all letters until May 1 to EDWARD BARRETT, 52-3t* Adelphi Theatre, Chicago, Ill.

ATTENTION, MANAGERS. I hereby declare that I am the BOSS and the ONLY FIRST-CLASS ARTIST in the following line (there are HOSTS OF CHAMPIONS): 1st. PEDALISTIC JUGGLING ACT. 2d. BARREL ACT. 3d. DOUBLE CHINESE GLOBES. 4th. COMIC HATS. Can hold Perch, Ladders, and objects, and RIDE ENTREE. Address AVENUE THEATRE, Washington, D. C., until April 2; Theatre Comique, Richmond, Va., until April 16. 52-1t* EMIL GOROUX.

FOR SALE—A MANUSCRIPT COPY OF THE SHAUGHRAUN, as produced at Wallack's; very reasonable. A. B. C., care of CLIPPER office. 52-1t*

SONGS, DRAMAS, Burlesques, Lectures, etc., written to order. Apply to WM. R. WATTS, 52-1t* 15 West Houston street, New York.

NOONAN'S VARIETIES, COR. NINTH AND CHESTNUT STREETS, PHILADELPHIA, PA. J. C. NOONAN..........Proprietor. GEO. L. HALL..........Stage Manager. This cosy Theatre is CROWDED EVERY NIGHT. LADY ARTISTS willing to work for moderate but sure salaries are wanted immediately. Salaries must be low, as they are sure every week. Write and get a date. N. B.—All letters answered. 52-1t

NEW MUSIC.—"Blue Glass," "Since James Put on High Collars," "Duffy to the Front," "Day We Celebrate," "Irish Regiment," "Dream of Love is O'er," and 800 others, at 10cts. each. Send stamp for catalogue. HARDING'S, 52-1t* 229 Bowery, opposite Prince street, New York.

AN E-FLAT TUBA-PLAYER can be engaged by applying to F. F. HAYEK JR., 78 East Fourth street, N. Y. 52-1t*

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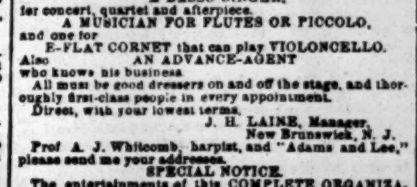

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THE POET-SCOUT ON POLITICS.

WRITTEN FOR THE NEW YORK CLIPPER.

Well, I don't go much on politicks—
Yer see that aint my forte.
And I never meddle with things wherein
There aint a bit of sport;
And I couldn't see the enjoyment
In stuffin yer ballet boxes,
Or making yerself a thingumbob
To fatten political oxes.

Jest look at the thing a minit—
It's enough to make a man sware;
For the Devil himself is in it,
The Lord haint got much share.
And them thare politicians,
As soon as they get yer votes,
They'll pass some law to gag ye,
And cut yer very throats.

And jest before election
They'll come with a smilin' face,
And promise a lot of suckers
A job in some Government place.
They'll fill themselves full of whiskey,
And sware that they won't be beat,
And don't give a "Continental"
How many times they repeat.

What ye want is men of honesty
To clean them out by the roots,
For Heaven would get corrupted
With such a lot of galoots.
And I don't go much on Tildens,
Nor I wouldn't sware by Hayeses,
For, either way ye work it,
Our country's going to blazes.

The White House now is *smoking*—
Yes, that's already *Granted;*
But, lay aside all joking,
There's better timber wanted.
Some honest Western ranchman
Might keep the craft from sinkin';
Or can't ye find in Illinoy
Another man like Lincoln?

Poor Abe! how I remember
When he took me by the hand
When wounded down at City Point,
And Grant was in command.
'Twas the day that Lee surrendered,
And cheers were freely given;
And only five days after that
Abe's soul went up to heaven.

And if, as some folks tell us,
The angels can look down,
I wonder if that calm, bright face
Can look without a frown?
Ah, yes; he looks in pity;
His regrets the angels share
That your present politicians
Can never meet him there.

February, 1877. CAPT. JACK.

BOSTON TOM;

OR,

THE STORY OF A CONVICT.

CHAPTER IX—CONTINUED.

All was silence while she opened the first parcel.

It was wrapped in tissue-paper, as costly things should be, and on it was a card "For Nettie." Opened, it proved to contain a Winter-jacket of the very finest and best. The next was marked "For Charlotte." That contained a brand-new dress, warm and soft; and so with all the rest. For the girls, dresses; and for each of the boys—the parcels being labeled "For Gaspard, care of his father," and so on—a bank-note, white and crisp.

Never was such a Christmas-present.

"But nothing at all for Ruth?" cried Nettie. "O Ruth! it is a shame!"

"Had you not better read your letter, Professor?" asked Helen.

"Ah, to be sure. The letter! the letter! Now, it is strange that I should have forgotten the letter. Gaspard, my son, take the violin. So. Come, here is a letter, children."

Instead of reading it aloud, and at once, he began by solemnly taking Ruth's hand and raising it to his lips with the courtesy of the "ancien regime."

"Listen, children. This is all the letter:

"'For those that love Ruth, and have been kind to her.'

"That is all, children, that is all." The Professor blew his nose. "Always a blessing to us, from the day when God's providence brought her to our home—always the sunshine of our house."

"No, no!" cried Ruth. "You have been my parents, my family—all to me."

"It is from her earnings," the Professor went on—"from her poor earnings that our Christmas fare was to have come, because, I confess to you, Mademoiselle Elwood, that art is not remunerative in this quarter. But pardon, mademoiselle, you were going out when these grand things arrived. You have delayed yourself on our account."

"Yes, I have to go out for an hour. Come, then, good-night, Nettie; good-night, children all. I am sure you deserve all the good-fortune that can befall you."

Ruth ran after her.

"Helen, tell me what do you think it means? Is it John? Do you think it is John?"

"My dear, perhaps it is John. Do you remember the promise in church?"

"Do I remember? Ah, Helen, can I forget?"

Helen hurried away; but as she opened the door she heard the Professor strike up a cheerful note.

"Now, children all. The joyful dance of the Happy Round the Monument of Plenty. Mademoiselle Antoinette will commence. Where—oh, where—is Rupert?"

And when Madame Lemire returned, bringing with her the humble leg of mutton, she found the children executing one of the Professor's highest conceptions—a pastoral piece—round such a display of splendid things as even Leadenhall Market could not surpass.

CHAPTER X.

BEN HAS HIS REVENGE.

Out in the cold December evening, Helen and Ben walked through the streets, crowded with the late buyers in the Christmas markets. The old man was silent, thinking over his baffled hopes of justice. It was a bitter pill for him to swallow. After all these years, in which every day brought before him in stronger colors the blackness of the treachery which lost the Lucy Derrick, and destroyed so many lives; and after finding his enemy, the last and worst of the whole mutinous crew, to learn first that Christian forgiveness might have to include even that desperate villain; and then that a more potent hand of justice than even British law was taking him away from his grasp. All this was too much for the good old man. Helen divined his thoughts, and tried to lead them back to other matters.

"You will be rejoiced, Ben, to see Mr. Warneford's good name restored, will you not?"

"Aye, aye, Miss Helen. Not that it makes any difference to him, nor to you; nor to me neither, insofar as my respect is concerned. Boston Tom is at the bottom of that villainy too."

"He was, Ben; and, if he is on his death-bed, we must forgive him that as well as the greater crime."

Ben made no answer. They came into Whitechapel, High street, all ablaze with gaslight, and presently arrived at the house. The door was open; but there was no one in the front-room, where Rupert had been wont of late to entertain roystering Jack and his friends with an exhibition of his art. No one in the passage, no one on the stairs—all was dark and silent. They waited. What to do next? And where to go? Presently they heard a voice upstairs, and footsteps. Ben listened.

"That's Master Rupert," he said. "Follow close to me, Miss Helen."

The room was lit by a single gas-jet, flaring high, like one of those which decorated the butcher's stall outside. It was an old-fashioned wainscoted room; but the paint was thick with dirt, and the ceiling, which had once, perhaps, been whitewashed, was blackened with smoke and grimed with age. It was furnished with a low, rickety wooden bed, and with a couple of chairs—nothing else, not even a wash-stand or a table. And on the bed, propped up by pillows, sat Boston Tom. He was dying; his cheeks were white and sunken; the old wound at the side of his lip showed red and ghastly against the deathly palor of his cheek; his hair lay over the low, receding forehead; round his shoulders was thrown an old pea-jacket; and in his trembling fingers he held a tumbler half full of rum. He looked round, and saw his visitors with a curious smile.

"Ben Croil, is it?" he gasped; "old Ben Croil the bo's'n. Thought you was dead, mate. Thought you was cast away in the captain's gig—you and the young lady and George Warneford. Glad you're not; that makes three less—every little counts. Three less; bully for you, Boston Tom."

He raised the tumbler to his lips, and would have let it fall in his weakness but for Rupert, his sole companion, who held it for him while he drank, with a look half of apology and half of recognition at Helen and Ben.

"It's all we can do for him now," he explained.

"Does he know it?" whispered Helen. "Does he know his condition?"

The man, who had closed his eyes for a moment, opened them, and bestowed a wink upon her which saved the trouble of speech. How to address this man? How to touch with the slightest spark of human feeling a heart so callous and so seared? Ben Croil saved her the trouble of consideration. He stepped to the foot of the bed, and gazed steadfastly in the face of his enemy.

"At last I have found you," he said.

"Aye, mate; you've found me, and none too soon. Guess I'll save my neck yet." He spoke with an effort, but there was the determination of keeping it up to the end in his face.

"Where's that rope you spoke about, bo's'n?" he went on. "Cheated you, after all. Boston Tom's booked. Look ye here, mate, all of them fellows is dead and gone, every man Jack of them. Some of 'em drowned; some of 'em cut up for food when we took to the boats; some of 'em food for sharks. Youngster, give me hold of that bottle." He took a pull at the rum and went on after a fit of coughing which might have killed an ostrich. "Ugh, it's this cough that prevents me from talking; prop me up a bit more, boy. So, Ben, you're done this time."

"Say you're sorry, mate," said Ben, in whose mind, touched by the sight of the forlorn wretch, Helen's teaching suddenly sprang up full blown into charity. "Say you're sorry."

"What's the use of that?" asks the impenitent murderer. "That won't bring back the Lucy Derrick. Of course I'm sorry. Who wouldn't be sorry with nothing but the gallows or the black box? Sorry!" Then he turned to Rupert. "See, boy, you're a trump; you looked after me when all the lot bolted; you're the one as has stuck to me these days, and never let me want for nothing. So I'll give you all I've got left, and that's a word of advice. If you go to sea, don't you go mutineering, and keep your hands from slaughtering captain and mates. Then you'll live to be a credit to your family."

"Are you sorry for nothing else, Thomas Pringle?" Helen asked.

"Lots," he replied. "Lots. Buckets full. But then Thomas Pringle is gone for many a year, and Boston Tom's took his place."

"In the case of George Warneford now, the man who escaped with me in the boat ——"

"Aye, aye. I remember well; that was a bad job, that was."

"I know all about it," said Helen; "your brother Samuel told me."

"Did he, now?" Boston Tom asked the question with an air of keen interest. "Did he, really? I did used to tell him that, if he ever split on that job, I'd take him out some dark night—say Hampsteadheath way—and brain him; so I would have done, too, three years ago. Suppose it's no use thinking of that now; can't be done."

"All about it," continued Helen. "Samuel forged the check at your instigation."

"So he did, so he did; that's a fact. I wanted the money bad, very bad I wanted the money at that time. Warneford got it hot, and I laughed."

"Samuel has written a confession of the whole," Helen went on; "but I want your confession."

"Then, my lady, you won't get it; so you may go away again, and leave me here till the time's up. More rum, my lad."

He lay back after this effort and closed his eyes, exhausted. He opened his eyes again after a few minutes, and uttered, with great enjoyment:

"Catch a weasel asleep! If Sam has confessed, that's all you want; if he hasn't, you don't catch me napping."

"He has confessed, indeed," said Helen. "Do you think I would bring you an untruth, now of all times in the world?"

He shook his head.

"There's one thing more to be said, Boston Tom," Ben struck in. "'Tis a small matter, this old forging business, and, if Miss Elwood wants your name at the foot of a bit of paper, you may as well put it there. Murder's different, and, by George! if you don't do what she asks, I'll step out and fetch a policeman. If you can't be hanged, you shall sit in a cell without the rum."

"Give me another drop, boy."

"Let be, let be!" said Ben, interposing and snatching the bottle from Rupert. "Not another drop shall you have until you've made that there confession."

The dying man stretched out his hands with a gesture of despair.

"Not the rum!" he cried, "not the rum! Take anything away, but leave me that. You, boy, you're stronger than him; fight him for it; tear it out of his hands; make him give it up to you. Up, boy, and fight him!"

But to his surprise the boy joined his enemies.

"You shall have your rum," he said, "when you have signed the paper."

Then he lost his courage, and began to moan and whine exactly like his brother Samuel.

"I'll sign anything," he said, "if you will give me the bottle."

Helen wrote rapidly. She had all the facts, and wanted nothing but a simple declaration. In a few minutes she was ready.

"Listen, now. Tell me if that is all you have to say:

"'I, the undersigned, believing myself to be dying, solemnly declare that the forgery for which George Warneford, clerk to the house of Batterick & Baldwin, was convicted, and sentenced to twenty years' penal servitude, was committed by my brother, Samuel Pringle, a clerk in the same firm. I also declare that the whole of the forgeries, of which that was the last, were by the same Samuel Pringle. They were committed at my own instigation, and for my own profit. I had the spending of the money, and Samuel Pringle, my brother, never touched a penny of it. George Warneford knew nothing about it from the beginning to the end.'"

"That's about all," said Thomas Pringle. "I've nothing more to say; it's quite time; give me the bottle."

"Not yet," said Ben. "Take time—so! Now sign as well as you can."

Helen guided the fingers while the signature of Boston Tom slowly drew itself across the bottom of the page; then the pen fell from his hand, and Boston Tom's head fell back upon the pillow. For a while they thought him dead, but he was not; he opened his eyes and motioned for the rum, which Rupert held to his mouth.

"Leave me to the boy," he sighed wearily.

While they thus looked on at this miserable ending of a shameful life, there was a noise below, and steps were heard upon the stairs. The door opened, and Daniel Mizen appeared; behind him two policemen.

"There he is, gentlemen," said the ex-ship's boy eagerly—"there he is! That's Boston Tom, the ringleader of the murderers. And, oh! here's Mr. Croil, gentlemen." He turned to the policemen. "Bear witness for me I'm the first to give information. I'm Queen's evidence. I'm the one that came forward first."

"Thomas Pringle, alias Boston Tom," said one of the policemen, "I've got a warrant for you. It's mutiny and murder on the high seas; and, remember, what you say now may be used against you in evidence."

Boston Tom raised his dying head, and looked about him, trying to recollect.

"It's all a dream," he said. "What's gone before in the dream. You're Bo's'n Croil; you are old Ben. I know you. There's Dan Mizen. We're all honest men here, play fair and square, drink square and fair, pay up and play again. Pass the rum, my boy."

And with these words Boston Tom laid his head back upon the pillows, and closed his eyes. They waited for five minutes. He did not open his eyes. One of the constables took his hand and felt his pulse. The hand was cold, and the pulse had stopped. He had gone before another Judge.

CHAPTER XI.

CHRISTMAS-EVE.

The next day was a day of mystery. Miss Elwood had a long talk in the morning with Madame Lemire and Antoinette, the result of which was a great crying of all three, followed by mighty preparations, the like of which had never before been witnessed in Yendo street. It was holiday with the Professor; but he, too, conscious of impending change, roamed restlessly from one of the two rooms to the other.

Ruth stole out after breakfast, accompanied by Charlotte, and took refuge in the church, where she had her organ to attend to till dinner-time. When she returned, she, too, felt that it was a very curious and mysterious day. Old Ben, who, like the rest, was restless and disturbed, opened the door and poked his head in just to say in a hoarse whisper:

"It's all right at last, miss. Heart up, pretty," and then disappeared.

Nettie, too, came rushing up from the kitchen once in every quarter of an hour, just on purpose to kiss and hug her, and then, after a pirouette or two of wonderful dexterity, rushed downstairs again and disappeared. And then the Professor came out and sat with her—the kind Professor, her devoted friend. He, too, was silent and restless; he could not sit still, he fidgeted on his chair, he stood on his toes, he danced on his elastic feet from one end of the room to the other, and then before finally dancing out—which he did after half an hour of this performance—he took Ruth's head in his hands and kissed her on the forehead. And when he was gone, Ruth felt that he had dropped a tear upon her brow. For everybody now, except the children and herself, knew the whole story. They knew now what it all meant, the mystery of all this coming and going; they knew now the reason why this mysterious couple, this so-called brother and sister, had sought out these obscure lodgings in the unknown region of America square. Helen, before going out on her errand of victory that morning, had told Madame Lemire the whole story. Therefore Nettie and her mother had a good cry, and cried at intervals during the whole day, insomuch that the grand culinary operations were as much wept over as if they had been intended for the cold meats of a funeral banquet. They told Charlotte, and Charlotte, after telling Gaspard and Rupert, crept upstairs and sat on a footstool, with Ruth's hand in hers, thinking what a wonderful story it was; and then, because we all want to have a little of our own interest in everything, realized how dull the days would be without Ruth to cheer them up.

"Tell me what it means, Charlotte," said Ruth. "What is the matter with everybody? Is it on account of the mysterious Christmas present?"

Charlotte shook her head.

"Better than that," she said. "That means only feasting. Far better than that; something very, very good, Ruth—something that will make us all happy, because it will make you happy. Think of the very best that could happen to you, the very best you know—not a silly wish, not something, you know, for to-day or to-morrow, but for always—and then be quite sure you will have it; and more—yes, more."

The afternoon dragged on, and the early evening brought blindman's holiday. Then the children came flocking in, to sit round the fire and talk, as was their usual custom, with Ruth Warneford to tell them stories. But she told them none that evening, because she was anxious and disturbed. Presently, one by one, the rest came in. The Professor, without his violin, balancing himself on tiptoe; Nettie and madame dressed as for some unusual ceremony, and with looks of great mystery. The boys came in, too, Rupert and Gaspard—the former with folded arms and a certain melodramatic gloom, the latter bursting with the importance of having a real and wonderful secret to tell. The elders tried to talk, but it was no use. Conversation flagged, and a damper was thrown on any more efforts by the sudden breaking-out into sobs and tears of Madame Lemire. When Nettie and Charlotte followed, and all three fell to kissing Ruth and crying over her at the same time, the Professor, followed by his two eldest sons, retired to the class-room, whence presently issued the well-known strains of the violin, accompanied by sounds indicating that, with his two sons, the Professor was seeking consolation in art. As for the children, all this crying, with the house full of the most enjoyable and hitherto undreamed-of good things, seemed a kind of flying in the face of Providence; so that when, at six o'clock, a carriage drove to the door, it was a great relief. The Professor returned and lit the gas, and the others formed a group involuntarily.

Helen was the first who entered, and she was followed by Mr. Baldwin and John Wybrow. John Wybrow? Was it possible? Then this great thing was—was ——

"My own dear, dear, dear Ruth," said John quite naturally, holding her in his strong arms. "Don't cry, my darling. It is all right at last, and here is Mr. Baldwin to tell you so."

"We have done a great wrong, my dear," he said solemnly—"a very great wrong, and God forgive us for our hard hearts, and for our readiness to think evil. I am here to ask your pardon—very humbly to ask your pardon. Take her, John, and make her happy." He spoke as one deeply moved.

"And where, Miss Elwood, where ——"

He looked round the room.

"Not here—come upstairs, Ruth dear, with me; Mr. Baldwin, and all of you. Yes, all of you. Come, kind friends, all. Ruth, there is one more surprise for you, and then we shall have finished."

She spoke with quivering lips, and led the way upstairs. Her brother, standing impatiently before the fire, sprang to meet her.

"Yes, George," said Helen. "It is done. Ruth, dear, this is not my brother, but my betrothed. It is your own brother—your own brother George. Do you not remember him now? Yes, Ruth, your brother restored to you, indeed, and his innocence established before all the world."

Then said Mr. Baldwin, who leaned upon John Wybrow while he spoke, and spoke very slowly:

"George Warneford," he said, "I have been thinking in the carriage what I should say to you, and could think of nothing; no, nothing that would express my sorrow and my joy."

George Warneford shook hands with him without a word. He could find no words; his sister was clinging to his neck, weeping the tears of joy and thankfulness, and his own heart was overcharged.

"I have sinned greatly," said Mr. Baldwin; "I was too ready to believe evil. I should have known all along that your father's son could not—could never have done that thing."

"Say no more, sir," said George; "let the past sleep; tell me only that you are quite and truly satisfied."

"I cannot let the past be forgotten, George. A great injury has been committed, and a great reparation must follow; the reproaches that I have hurled at you in my thoughts for the last eight years have come back upon my own head; nothing can ever make me forget. You, kind friends," said the old man, turning to the Professor and his family, who were gathered, not without an instinctive feeling as to artistic grouping, in the doorway, "who have entertained Ruth Warneford as one of yourselves, and have known her story all along, how shall we thank you? To-morrow is Christmas-day, but on the day following I shall proclaim George Warneford's innocence to all the people of the firm, and, in their presence, humbly ask this injured man for pardon."

"No, sir, no. My kind old master, there is nothing to forgive."

"John, my boy"—Mr. Baldwin turned to his nephew—"tell me what I ought to do."

"First ask George to let me marry Ruth," said John, holding out his hand.

"Granted at once," said George—"that is, if Ruth says 'Yes.'"

They shook hands, and the audience—the Lemires—clapped their hands and shouted.

"What next shall I do, John?" asked Mr. Baldwin, wiping his eye-glasses with his handkerchief.

"The next thing you must do is to give away Helen Elwood on her wedding-day, which must be mine and Ruth's as well; and you must buy her the very handsomest present you can think of; no curmudgeonry gift will do."

The audience clapped their hands again, approving this. John Wybrow, who was a practical man, then said there had been enough of tears.

"Aye, aye, John. What next?"

This time it was old Ben who stepped to the front and touched his gray old forelock.

"Beg pardon, sir; there's one that ought to be remembered. Who found out Boston Tom and sat by him night and day, so that he couldn't escape if he wished, and stuck to him? Stand for'ard, Master Rupert. That's the lad, sir. He wants to go to sea; give him a passage out and back in one of your own ships."

Mr. Baldwin shook hands with Rupert, now of a rosy hue.

"You shall have whatever you like to ask for, young gentleman, if I can give it."

Once more a round of applause from the family. By a dexterous movement of the right leg Rupert gracefully stepped over their heads and deposited himself in the background.

"And nothing for you, Mr. Croil?"

"Nothing for me, sir," said the old sailor. "I belong to Miss Helen."

"Anything else, John?" asked Mr. Baldwin, still unsatisfied.

"You ought to give desks in your office to as many of Mr. Lemire's sons as like to accept them, and, my dear uncle, the partnership which you promised to me, and which I threw over with so much bravado in the church ——"

"It is yours, my boy, to begin from the new year."

"No; give it to George Warneford, as some reparation for his eight years of unmerited suffering."

"That will not be fair," said George.

But the audience clapped their hands again.

"Both of you, both of you," said Mr. Baldwin. "The firm can take in both. And what more, John?"

"Why, sir," said John, "I find that Madame Lemire would be delighted if we would all stay and take supper here; and I really think that, if the Professor would allow such a thing, we might have a little dance downstairs before supper."

Again the audience clapped their hands, and there was a move to the class-room. The Professor took his violin of ceremony.

"Simple quadrille of four," he announced. "Mr. Warneford and Miss Elwood at the head, Mr. Wybrow and Miss Warneford for vis-a-vis."

He struck the floor with his foot, and began to play. It was a lame sort of quadrille at first, because two of the performers had tearful eyes, and would rather have sat in a corner. But John Wybrow knew what he was about, and what was best for everybody. Then they had a waltz, and Rupert danced with Ruth, while John took Helen.

Then began the dancing of high art, after this respect to social usage.

"Danse de Foie!" cried the Professor. "Pas seul, Mademoiselle Lemire; pas de deux, Mademoiselle Lemire and Monsieur Rupert Lemire."

At eight Madame Lemire announced that supper was ready, and they all filed in. Nedless to tell of the splendors of this wedding-feast, only, as they entered the room, an unexpected sight greeted their eyes. Rupert, holding a sword in his hands, was standing on the table, and, as they crowded in, executed a grand dance among the dishes, as difficult and as original as any Indian dance among eggs. And such was the love of the Lemire family for art that this spectacle gave them more delight and pride, even, than the pheasants and cold turkey, with champagne, which followed.

Mr. Baldwin, after supper, asked if he might propose a toast.

"Not the health and happiness of George and Ruth Warneford," he said; "that is deep in all our hearts. I propose that we drink the health of Professor Lemire, who is a good and kind man, that we wish him all the success he wishes for himself, and more; and that we thank him and his wife, and his children, one and all, for their faithful love and care of Ruth. Let us promise never to forget the great debt we owe him—a debt so heavy that no service could pay it off; a debt, my dear friends, which we would not pay off if we could. For in this house Ruth was received with love, and brought up in God-fearing ways of truth and religion, for you, George Warneford, and for us."

* * * * * * * *

My story is told. You will see now, reader, who has told it. The writer is my wife—my Helen. Twenty years have passed since that day, and we are old married people. Some of those who played their part in the drama have departed from us: Old Ben is gone, and Mr. Baldwin; the Professor, who caught a cold from going into the rain in his pumps, is gone too; his wife was not long in following him. The young Lemires, however, have done well. Rupert went out for his voyage, but, once in Melbourne, stopped there, and is there still. He is long since married, but he sends Ruth a present every year. His sister Nettie went on the stage as a danseuse, and after two or three years danced herself into the affections of a young fellow, who only wanted a wife to make him the steadiest and best of men. She took care of all the younger branches except Charlotte, who lives with Ruth Wybrow, and is a second mother to the children. And as for me, I am the head of the firm of Batterick & Baldwin, the other partner being John Wybrow. Our chief clerk is Gaspard Lemire. I got the Queen's pardon, which was necessary, Mr. Baldwin said, for my complete restoration to the world: and I had the temporary annoyance of seeing my story told in the papers, and mangled in the telling, too. I can never be too grateful for the recovery of my good name; but the thing for which I am most constantly and unceasingly grateful is for the gift of a perfect wife—the most divine gift that was ever vouchsafed to man.

SLIGHTLY MIXED.

WRITTEN FOR THE NEW YORK CLIPPER,
BY RUBEN GUNN.

Silas Hopkins is, as he always has been from boyhood up, an itinerant vender of such goods as he could put up at a trifling expense and sell at a large profit. He has also canvassed for books and papers. His first financial investment was in a patent starch, which, he claimed, had many advantages over the ordinary article. Next he tried a new cement for mending broken crockery, etc.; and so on to polishing-powders, knife-sharpeners, sewing machine needles, liver-pills, corn and wart medicine, a bedbug exterminator, and other articles too numerous to mention. His last venture was in the stove-blacking business.

It made no difference what article he undertook to sell, he always had his little "lingo" all by heart; and, no matter how many times he told it, it was always the same. When he had his blacking ready for market, he took a day's time to get his story down to dots; then he started forth with bright hopes of sudden wealth looming up before him.

But here I must digress a little to tell about one fault which Silas had—in fact, a fault possessed by a great many people of the present age, viz., a love of alcohol, diluted in various ways. This love of the "critter" put Silas in many embarrassing positions, one of which I shall try to show up.

On this particular morning "Sile" had overcharged himself with his favorite beverage; and, as he mounted the steps of his first stopping-place, his movements were anything but steady. But, after ringing the bell, he managed to get himself into a nearly upright position, and the lady who answered the bell was greeted with a harangue something after this pattern:

"Morning, ma'm [*hic*]. I am introducing a preparation of [*hic*] plumbago. An invaluable art[*hic*]-cle for putting a brilliant and lasting [*hic*] polish on stoves." Here he wandered off to his patent starch. "It is warranted to be superior to the best [*hic*] Troy laundry-starch for leaving a clear white and glossy appearance on linen or [*hic*] cotton fabrics. For mending broken chinaware, glass or crockery this [*hic*] cement is unequaled. It is known to the public [*hic*] as emmerine—to scour tin, copper, brass or zinc without the use of [*hic*] water. A few drops of the liquid applied to a corn or [*hic*] wart will remove grease spots, stains or mildew from silks, satins, or velvets, give tone to the stomach, and put the liver in good, healthy act[*hic*]ion. It is a very [*hic*] comprehensive work, ma'm—all the principal events of ancient and [*hic*] modern history condensed, and placed before you in such a manner that any [*hic*] child can understand them; and its operation is *so* simple. You hold the knife in your right [*hic*] hand, and the sharpner in the left, draw the knife from [*hic*] heel to point across the steel [*hic*] cutters, and you have a keen, razor-like edge. Then look at the extra [*hic*] inducements we offer. Besides this large, sixteen-page paper, we give as a premium to every subscriber for one year these two beautiful [*hic*] chromos, representing Summer and Winter, at the nominal sum of [*hic*] three dollars per year."

Here the house-dog, who had been a silent listener to the incomprehensible jumble, appeared to think it about time to let his presence be known; so he fastened himself to the half-soles of Sile's pantaloons. This had the effect of bringing Silas to his senses, and with a howl of agony he bounced off the stoop and went tearing down the street, with a flag of truce fluttering out from beneath his coat-tails. The dog was left on the porch, wrestling with a good-sized piece of woolen cloth.

GARRICK'S DRAMATIC TASTE.

Garrick, independently of his special art, was a clever, cultivated man; but the fever of a restless self-love was in his blood, and he sacrificed his authors on all sides. He killed the living and mutilated the dead. In "Hamlet" he cut down whatever scenes he thought ineffective for his glory, and took into his own part favorite passages belonging to the other characters. In the same spirit he degraded "Richard III" to a series of stage-clamors, and called in Tate and Coleman to give him a lively ending for "King Lear." The grand days of the drama are often talked of with reverence, when Johnson, Burke and Goldsmith were the frequenters of the theatre, and Garrick was the tragedian; but they were actually the grand days of the player as opposed to those of the poet. If Garrick's taste is to be judged by the tragedies brought upon the stage during his time, it must be pronounced low indeed. Before this period there had been at least a great deal of literary merit engaged in dramatic productions, which prevented them from being totally worthless. Eminent authors, although they did not prove themselves to be eminent dramatists, yet scattered through their plays some sparks of talent: it would be impossible to read Addison's "Cato" without the conviction that its writer was no common man—singularly accomplished even in tedium—or to peruse Rowe's "Jane Shore" without regretting that its author had not sufficient sensibility and imaginative power to produce as good a drama as he could a stage-play; but there is nothing to hope or fear from Garrick's pet writers.—*Temple Bar.*

THE FUR TRADE OF GERMANY. Germany sends annually into the fur-market about 120,000 fox-skins, of which 30,000 come from Bavaria and 22,000 from Prussia. Of other skins her average annual produce is 120 000 pine martens, 60,000 stone martens, 280,000 pole-cats, 8,000 otters, 8,000 badgers, and 600,000 hare-skins, which last are used by the felt-hat makers. Of rabbit-skins, the annual yield of Germany is only 300,000 to 6,000,000 in France. The skins of 400,000 domestic cats complete the list.

"FIRST NIGHT" OF THE NEW PLAY.

The lady who has come "full-dressed" seems to be deeply gratified with the impression she imagines she has created among the "first-nighters" who surround her.

THE LAST YEARS OF STEPHEN C. FOSTER

WRITTEN FOR THE NEW YORK CLIPPER,
BY JOHN MAHON.

The sketch entitled "The Minstrel Melodist" in THE CLIPPER of March 3, though extremely well written, contains a few inaccuracies, which, with the permission of the editor, I propose to correct in this article, and also to add some reminiscences of the last two or three years of the life of Stephen Collins Foster which came under my own personal observation.

The first time I heard any of the melodies of this truly gifted man was in the Autumn of the year 1852 in Patras (the Morea), Greece. I had retired from the 69th Regiment of British Infantry in 1850, in Malta, and, after some struggles in civil life, I was offered a position as clerk to a ship-chandler in Patras, at a salary which in New York would scarcely keep me in shoe-leather, but which in Patras or Malta was considered princely. The captain and owner of one of the English schooners which were consigned to my employer was a wealthy man, and had his wife and family, with a lady's maid, on board. One evening the captain and his family were invited to tea by my employer—who was also an Englishman—and during the evening the captain's wife, who was an excellent pianist, entertained us with some good music. Suddenly, turning to his two sons, who were about the ages of ten and twelve, he said:

"Come, sing one of those beautiful melodies which came out in London before we sailed."

The boys obeyed, and, accompanied by their mother, struck up "O Susannah, Don't You Cry for Me," and on being encored by the company they sang "Uncle Ned." Some months after, when the currant-season was over, I returned to Malta, and one day strolled up the Piazza Reale to see the guard-trooping, which always took place in front of the Governor's palace, and which is similar to that you call "beating off" in the United States. The quick march by the band on that occasion was "O Susannah!" and I wrote the air down afterwards from memory, and kept it by me, really believing it to be an English song, for all poor Foster's melodies were republished in England without even his name on the title-page. I arrived in America in 1853, and during the voyage from Malta, on board the bark Wildfire of Boston, heard the sailors sing many of Foster's songs, especially "Way Down upon the Swanee River," a song which impressed itself upon my memory ever after from hearing it sung in 1854 by the late James Lingard, at Purdy's National Theatre, in Chatham street, in the character of Uncle Tom, when Miss Cordelia Howard was Little Eva, her mother Topsy, and her father St. Clair.*

In 1861, I think it was, I was standing in Windust's restaurant, in Park row, one day, with one or two other journalists, when my attention was attracted by a short man, such as is described in THE CLIPPER article, who was very neatly dressed in a blue swallow-tailed coat, high silk hat, and-so-forth (the and-so-forth I forget). This gentleman walked up to the bar, took his drink, and was turning away, when Mr. E. F. Barry, the barkeeper, whispered to me:

"That is Stephen C. Foster, the great song-writer!"

I was enthusiastic about the man, as I had done something in his line myself, though at that time I had not published any music. I followed him out and introduced myself, and I must say that I found him most social and conversational. He enjoyed my enthusiasm very much, was pleased when I introduced him to people of note; but agreed with me on a signal, by which I understood when he did not wish to be known. This signal was a careless clapping of the hands three times, and when I heard that I simply introduced him as Mr. Foster. I took him to my residence and introduced him to my family, and nearly all his latest songs were composed upon my piano. At that time he boarded at (I think) No. 83 Greene street, with his wife and little daughter Marian who was about eight years old. The boarding-house was kept by a Mr. and Mrs. Stewart.

From that time until about a month before his death Foster and I were almost inseparable. In 1863 he was at the wedding of my oldest daughter, and played and sang several of his own pieces on that occasion, at which several theatrical lights were present, including George C. Boniface, Mrs. Boniface, and her sister (the late Kate Newton), and others whose names I now forget, except that the late John Nunan was one, and Mr. Joseph P. Beach of *The Sun* another. He told me a great deal of his early career, and here I regret that I must tear away the veil of romance, and show the naked reality. The article says:

"The Old Folks at Home" brought him in over $1.5000 from Firth, Pond & Co. It has been said that E. P. Christy paid him liberally to allow that minstrel's name to appear on the latter's bills as the author of some of the songs written by Foster. We have no proof at hand that Christy's name ever so appeared except in the equivocal and ambiguous way in which any singer's name is liable to appear in connection with the song he is called upon to sing†. (Well, I will furnish good and sufficient proof concerning one song at least.) "E. P. Christy's name was, however, on the title-page of one edition of the music of "Old Folks at Home," and for this advertisement, whether or not it was so worded as to imply authorship, it is admitted by the friends of Foster that Christy paid $500."

Well, "the friends of Foster" "admitted" more than ever did Foster himself. Long before I knew Foster I saw a song in Firth & Pond's (then on Franklin square) called "The Old Folks at Home, words and music by E. P. Christy" (it might be, perhaps, "Written and composed by E. P. Christy"), but, as I read it, it certainly "implied" not only "authorship," but "composership" also (if I may use the term), to my unsophisticated mind.

One night, while sitting in my apartments, then at 311 Henry street, my wife asked Stephen if he knew "The Old Folks at Home."

"By ——," he replied, "I should think I ought, for I got $2,000 (not $15,000‡, mind) for it from Firth, Pond & Co."

"Why," said I, "how could that be? Was not E. P. Christy the author and composer?"

"Oh, no, John," replied he, laughing. "Christy paid me fifteen dollars (not $500) for allowing his name to appear as the author and composer. I did so on condition that after a certain time his name should be superseded by my own. One hundred thousand copies of the first edition were soon sold, for which I received a royalty of two cents per copy, and received $1,400 in the same way for 'Willie, We Have Missed You.' Subsequently I sold out my royalties, and have now a contract to furnish Pond with twelve songs a year, for which I receive $800 per annum, payable monthly at $66.66, and I have permission to furnish six songs per annum to Lee & Walker of Philadelphia for $400; so my income now is $1,200 per annum."

In confirmation of a portion of the above, I remember having a conversation with Mr. Pond afterwards, in which that gentleman said to me:

"Why, I paid him *two thousand dollars* for 'The Old Folks at Home.'"

One of the pieces composed for Lee & Walker was a duet called "The Mourning Heart," which he taught my youngest daughter (then about ten years old) to sing with him. This girl, who was afterwards the wife of an actor named W. J. Gross of Langrishe's company, now in the Black Hills, died on March 11, 1875, in Mexico. An obituary notice of her, written by one of the company, appeared about May of that year in THE CLIPPER. She was known professionally as Annie Mahon.

THE CLIPPER speaks of Christine Nilsson singing "The Old Folks at Home" at Steinway Hall. At one of her concerts in the same hall, M. Vieuxtemps played "Willie, We Have Missed You" (another of his pieces), with splendid variations on the violin.

He once told me the history of "Comrades, Fill No Glass for Me." It was very interesting, but I regret I have forgotten it. Later in life, poor fellow, he, perhaps, had too many filled for him. But "*Nil mortuis nisi bonum.*"

The history of "Jennie's Coming O'er the Green" he also told me. It was somewhat funny. It appears that he admired a young girl named Jennie (platonic, of course), and promised to write a song for her. He did so, and began it thus:

Little Jennie's seventeen;
Fairer form was never seen,
Life and grace are in her mien.
Why do I love her so?

But Mrs. Foster did not like such a pointed allusion to the young lady's age, so he changed the first line to

'Jennie's coming o'er the green."

I heard Mrs. W. J. Florence sing this song beautifully one night at Wallack's Old Theatre, on Broadway.

I now have to come to a turn in the tide of poor Foster's life. I believe I have already stated that he wrote and composed most of his latest songs in my rooms, in Henry street. One of these, and a most beautiful one—"Our Bright, Bright Summer-days are Gone"—he took to Pond, who refused it for some reason or other, and it made him feel very despondent; for about this time Lee & Walker had ceased employing him in consequence of hard times. I was then "under the weather" myself, and I remember one evening, when we were both pretty "hard up"—indeed, neither of us had a cent, and I had a family besides—suddenly he sat down to the piano.

"John," said he, "I haven't time to write a new song, but I think I can write 'Our Bright, Bright Summer-days are Gone' from memory."

He sat down, and wrote the words and music from memory in about an hour and a half.

"Take this round to Daly," said he, "and take what he will give you."

Mr. John J. Daly, now of 944 Eighth avenue, was then my publisher, and was at 419 Grand street. I took the song to Mr. Daly. He was proud to get a song from Foster. He tried it over, and it was really beautiful. He offered a sum which, though not a tithe of what Foster got in his better days, was still considered very handsome; and this "stone which the builders (Pond & Co.) rejected" became very popular. Subsequently the late Thomas D. Sullivan composed brilliant variations for this song, and it is a favorite to this day. His next was one of his finest, and was named "Our Willie Dear is Dying;" next "Little Belle Blair;" and then followed "When the Bowl Goes Round," "A Thousand Miles from Home," and many others, some of which have been but recently published by Daly, and which were not published during his lifetime. "There is No Such Girl as Mine," and others were also among his latest productions.

I have seen him stop in the street, take a pencil out of his pocket, mark a stave on his left thumb-nail, and write three or four starting notes.

"What are you doing?" I would say.

"Why, John," he would reply, "there is so much music running through my brain that I will miss it unless I put a note or two down to jog my memory."

Yes, and some of his most beautiful songs were composed from such reminders.

But the money thus picked up did not last forever, and I was still without steady employment. One day, when we were down again (for in the meantime I did my best for him, his wife and child having been sent home), he sent me to his boarding-house to bring a package of letters from his trunk. One of these was from Ditson & Co. of Boston, to whom he had written some years before offering to write for them, although he was then in the service of Pond & Co. and of Lee & Walker. A portion of that letter ran thus, as nearly as I can remember: "We would gladly accept your offer, *for you are the best song-writer of this or any other country;* but it is contrary to professional etiquette to do so when you are exclusively engaged by another firm." Another letter showed him to be in Pond & Co.'s debt to a comparatively large amount. Another was an autograph letter from Alice Cary, and another from Washington Irving, all of which he gave me to read, for he had no secrets from me. Indeed, at one time he mentioned some delicate matters at Windust's, as I thought too publicly, and both myself and Thomas D. Sullivan rebuked him therefor. But the letter he wanted was one from George Washington to Professor McDowell (Mrs. Foster's grandfather or granduncle, I forget which), in relation to Mr. Custis, who was under that gentleman's tuition. This letter, and those from Alice Cary and Washington Irving, he requested me to sell. I took them first to Mr. Greenwood, Barnum's manager; but he made me no offer, and I walked into Windust's. While there I got into conversation with an Episcopal clergyman, who invited me to drink something; and while sitting in one of the boxes I showed him the letters. He was most enthusiastic, and at once offered me $10 for Washington's letter and $3 for Washington Irving's, but would not take Alice Cary's. I took the money and brought it to Foster, who was much pleased. Some time after his death his brother-in-law wrote to me claiming the letter as his property, and I deeply regret that I could not remember even the name (a German one) of the clergyman. All I know now is that Foster told me he sent the money to his wife. It may be so, although I do not think she needed it, for I learned she was doing well somewhere in Pennsylvania as a telegraph-operator.

One evening, after I got into business again, I was sent to report a temperance reception in the Bowery, which was held under the auspices of Mr. Daniel Walford of this city. I took Foster with me, and he gave me the signal agreed on; so I simply introduced him as Mr. Foster. One peculiarity of his was that, while he could remember the music of all his songs, he could never remember the words. During the evening singing was in order. Now, Foster had not a *primo-tenore* voice. His voice was not certainly first-class, but his singing was fair; so I asked him to sing the only song whose words he could recollect—"Hard Times Come Again No More." He commenced. Very little notice was taken of the first few bars, but as he proceeded he threw such pathos into his voice, especially when he came to the words: "There's a poor little maiden who weeps her life away," that there wasn't a dry eye in the room. Every voice was hushed. All crowded round him; and, as he came to the chorus:

"'Tis the song, 'tis the sigh of the weary,
Hard times! hard times come again no more;
Many days you have lingered around my cabin door—
Oh, hard times come again no more."

there arose such a burst of melody from the untutored (musically, I mean) male and female voices present as I never heard before or since. It pleased him.

"John," said he to me, "I release you from your promise; you may introduce me in my true character." I introduced him to Mr. Walford and one or two ladies, and by his permission Mr. Walford introduced him to all in these words:

Ladies and gentlemen, you have heard that beautiful song to-night sung with a depth of feeling to which we have been unaccustomed; but you will cease to wonder why it so moved us all when I tell you that he who sang it is the author and composer not only of that, but of some of the finest songs ever written, of which "The Old Folks at Home," "Willie, We Have Missed You," and others will never cease to stir the hearers' hearts. Permit me to introduce the celebrated American poet and musical composer Stephen C. Foster.

One moment of silence, amounting almost to astonishment, ensued, and then such a deafening cheer arose, both from men and women, as my pen cannot describe. Handkerchiefs waved, and cheer after cheer followed, while the numbers who rushed to grasp him by the hand seemed to embarrass him considerably. It was, in fact, a perfect ovation; and, although all the people were all temperate, I believe that something stronger than lemonade was improvised somewhere for Foster and myself during the recess.

I should have stated that the letters above alluded to from Alice Cary and Washington Irving were mere answers to an offer, apparently made to each of them, to send them Washington's letter. Irving's letter ran somewhat like this:

MY DEAR SIR: I received yours of the ——, and shall be very happy indeed to receive the original letter of Geo. Washington, which you so kindly offer to send me.
Yours truly, WASHINGTON IRVING.

That of Miss Cary was similar in style. If he had any other letter from Irving, he never showed or even spoke of it to me.

As regards his being connected with President Buchanan, I can confirm that from his own lips, for he often boasted of the relationship to me.

Some people have stated to me that Foster could not write music—that he merely whistled his airs, and got others to write them down. Nothing could be farther from the truth. He not only wrote, but arranged his music, and also wrote his words. *I know*, for I have seen him do so. Perhaps the last music he ever wrote was the piano accompaniments to a piece of mine called "Our Darling Kate," which was written (words and music) for the late Miss Kate Newton. The circumstances under which he requested me to let him arrange the accompaniment were very painful indeed. He was suffering from sheer want at the time; and, although I offered him money for what he wanted (a bed at the New England Hotel, where he was seized with the illness which proved unexpectedly fatal), he refused it unless I would let him arrange the song, which I gladly did. Madam Demorest, the celebrated *modiste*, paid me a handsome sum for it, and published it in her magazine for March, 1865.

Some, too, have accused Foster of plagiarism. The late Sam Sharpley once told me that his wife was an excellent musician, and had an old book of Scotch songs, which they used to dress up in such a manner as to make them appear original. If Mrs. Foster was a musician, I never knew it. More, from my short acquaintance with her, I do not believe she knew a note of music. At all events, I *know* his later songs were *not* composed from any book, but were certainly penned down in my poor apartments, and some in my very presence. Still there was a great similarity between some of his pieces and some English and Scotch songs, as for instance "Willie, We Have Missed You," and "Jock of Hazeldean (Scotch); "Uncle Ned" and "The Tired Soldier" (English), this latter "Adagio;" "Gentle Annie" and "Annie Laurie," and others. Even "The Old Folks at Home," it was charged to his face at one time, was extremely like an old sacred piece of Haydn. But he assured me that he never heard the pieces in question. On the contrary, he claimed that the war-song of "John Brown" was his "Ellen Bayne" revamped, and that the idea of Root's "Old Folks Are Gone" was taken from his "Old Folks at Home."

In his early career he never (so he told me) wrote music to any other person's words, or vice versa; and, bosom friends as we were, he would not put music to words of mine. On one occasion only did he deviate from this rule, and that was in composing music for the song "Parthenia to Ingomar," commencing

Deal with me kindly, cheer my young heart.

In his latter days, however, he departd considerably from this rule, on the principle of *Necessitas non habet legem;* and there are many pieces extant written by some poets of the day which bear the legend

"MUSIC BY STEPHEN C. FOSTER."

In January, 1864, I was compelled, in consequence of severe illness, to part with Foster and enter the pay-ward of Bellevue Hospital. On the 10th of that month I lost my wife, the mother of my children. On the 13th my friend died in the same hospital, and I knew not that he was even in there, the first intimation I had of his death being a short account of his funeral in the papers. I certainly was sorry, for I liked him much. But I knew not that he was there, and I saw him not. Well, "peace to his manes! We could have better spared a better man."

One of the most beautiful songs which Foster ever wrote was "Under the Willow She's Sleeping." Its history, as often told me by himself, is as follows: His little daughter, Marian, had her mother's auburn hair and fair complexion, and he dearly loved the child. One day she was missed from the domestic circle for several hours, and considerable alarm was manifested by the parents. Search was made in every direction, and at length the father found her, sleeping under a willow-tree at some distance from their residence. He stood a few moments, as if spellbound, watching "the beautiful vision," as he called it, and exclaimed:

"Under the willows she's laid with care!"

and before awaking her sketched the first notes of the melody on his thumb-nail, as was his wont. Aye, and often he sang that melody in my rooms, being particularly pathetic in the first line of the chorus: "Fair, fair, and golden hair." Once my wife said to him:

"Well, I think, Mr. Foster, it was a strange thing for you to write that song as if it were a lament for a dead child."

"Ah!" said he, "I then for the first time realized the extraordinary beauty of my little darling, and thought what a horror it would be to me if I had found her dead instead of asleep. But in the line 'There's where my darling lies dreaming' I show my feelings. The words are poetical, and may be understood either of death or of sleep, or of both."

One night he and I went to Newark and dropped into a variety show, which was under the management of a New York gentleman named McCarthy, who had merely got the thing up for his own amusement. Shortly after we arrived a young lady entered and sang "Fairy Belle." Foster was actually wild with delight.

"Why, John," said he to me, "there; she is singing one of my songs—no signal to-night, John," alluding to our agreement with regard to introduction. "You must introduce me."

I happened to know the manager, and did introduce him behind the scenes, where, I need not say, his reception was most enthusiastic.

Many of Foster's songs will never be known. He was constantly getting up something new, some of which never got beyond his "thumb-nail." But, really, neither the author of "Clipper Series No. VII" nor myself has given the titles of a tithe of them. I write simply from memory, but I have written nothing for the truth of which I cannot personally vouch.

*We have no record that these four ever appeared together at the Chatham Theatre, in "Uncle Tom's Cabin," in 1854. G. C. Howard withdrew as St. Clair early in the Autumn of 1853, as also did the late Greene C. Germon as Uncle Tom. The author probably saw Howe (J. B.), and not Howard, playing St. Clair to Lingard's Tom.—ED. CLIPPER.

†We *knew* that Christy's name had so appeared, but would not state it as a fact, because we had no proof of it; and we have no actual proof of it yet.—ED. CLIPPER.

‡"The Annual Cyclopædia," Vol. IV., says: "Firth, Pond & Co. paid him over $15,000 on 'Old Folks at Home' alone—the most profitable piece of music ever published in this country. E. P. Christy paid Foster $500 for the privilege of having his name printed on one edition of this song." This was published in 1865. It has been reprinted many times since. It will possibly be reprinted in the year 3000. The attention of Charles A. Dana of *The Sun*, as well as of Appleton & Co., is respectfully called to the above matter.—ED. CLIPPER.

THE POLACCA GUERRIERA.

A Recollection of Ole Bull.

The Polacca Guerriera was first conceived at Naples, alone at midnight, gazing on Mt. Vesuvius, flaming through the darkness. Ole Bull went to Rome soon after, and carried the vague conception in his mind, intending to arrange it there, and bring it out at his first concert. At Rome he shared the apartment of a talented young artist, who became warmly attached to him. The intimate relation between music and painting was a favorite theme with this young man, and to the musician the sounds of an orchestra had always suggested colors. When he slept late in the morning, the artist would often rouse him by saying:

"Come, Ole, get up and play to me! I can't paint unless you play to me."

Being urged and urged, he would at last shake off his drowsiness, and, half-dressed, begin to play. The violin would soon absorb him, till an exclamation from the painter broke in upon his reverie.

"Ah, dear Ole, give me that once more. It is such a brilliant red!" or "Play that again, dear Ole. It is such a heavenly blue."

Thorwaldsen, who was then in Rome, loved Ole Bull with most devoted affection, and delighted in his genius. These friends, of course, felt a deep interest in his success. From day to day they would ask whether he had done anything towards completing the Polacca. His answer always was:

"No; but I *shall* do it."

As the time for the concert drew nigh, they remonstrated against such dangerous delay.

"How can you be so careless of your fame, Ole?" said Thorwaldsen. "Do try to have this new piece done in season; if not for your own sake, at least for mine; for, independent of my affection for you, you know I claim you as a countryman, and my pride of country is at stake."*

The concert was advertised, and the Polacca was in the programme; still it had no existence except in the musician's soul.

"*Have* you written that music?" said Thorwaldsen.

"*Are* you crazy?" inquired the painter.

But he would throw his arms around them, and laugh and jest, as if his musical reputation concerned everybody more than it did himself. The day before the concert his friends were in despair when they saw him prepare to go out after breakfast.

"Have you written any of that music?" said they entreatingly.

"No, my dear friends, but I have it all here," replied he, playfully touching his forehead.

They urged that the concert was to be the next day, and that the piece must be rehearsed.

"I will do it this evening," said he.

"You are an imprudent man," they replied.

"The public of Rome will not bear such treatment. You will make a complete failure."

He laughed, and coaxed them caressingly not to be troubled on his account. The evening was far spent when he returned. The artist in anxious tones asked:

"Dear Ole, *have* you done anything about that music?"

"No; I have not had time."

"Well, do set about it this moment."

"Oh, I cannot; I am so tired that I must go directly to bed."

In vain the artist remonstrated and entreated. A spirit of mischief had taken possession of the wayward minstrel. He plunged into bed, and soon pretended to be sound asleep. The young man had the habit of talking to himself; and as he listened to the bass-solo of the counterfeit sleeper, he muttered:

"How *can* he go to sleep with nothing done about that music? It is more than I can comprehend. I wish I could feel as easy about it as he does."

He retired to rest early, and as soon as he was fairly asleep Ole sprang out of bed, lighted a candle, and stepped softly into another room, where he began to write down his music with prestissimo speed. The outline had long been in his mind, and new thoughts for the filling-up came with a rush of inspiration. He wrote as fast as the pen could fly. At four o'clock the score for all the orchestral parts was written out. For his violin part he trusted to his own wonderful memory. Having arranged all, he crept quietly back into his bed. The artist, who was an early riser, soon began to stir. Ole breathed sonorously, as if he were in a deep sleep.

"Still asleep!" murmured his friend. "As quietly as if the music were all ready for the orchestra. I wish we were safely through this evening."

It was not long before his anxiety took a more active form. He began to shake the sleeper, saying:

"Ole, do wake up, and try to do something about that music."

But he only obtained the drowsy answer:

"Oh, I cannot, I am so very sleepy."

Vexed and discouraged, the painter went to his easel and said no more. At breakfast Ole was full of fun and frolic; but Thorwaldsen and the artist were somewhat impatient with what they deemed such thoughtless trifling with public expectation.

"You will come to my concert to-night, will you not?" said the mischievous musician.

In dismal tones they replied:

"No, Ole; we love you too well to witness your disgrace. Take it as lightly as you please, but you may be assured the public of Rome will not bear such treatment."

"Oh, do come," pleaded the musician coaxingly. "Just a little, *little* within the door; and then, when I am disgraced, you can easily slip away."

They would not promise, however, and he hurried off to keep his appointment with the orchestra. He had an excellent band of musicians, who could play the most difficult music with the slightest preparation. The rehearsal went off to his complete satisfaction, and he returned to his friends as gay as a lark. His apparent recklessness made them still more sad.

The dreaded evening came. The house was crowded. Ole was full of that joyful confidence which genius is so apt to feel in effusions that have just burst freshly from its overflowing fountain. The orchestra delighted in the composition, and played it with their hearts. The brilliancy of the theme, and the uncommon beauty of the cantabile, took the audience by surprise. The novelty and marvelous difficulty of the finale, in which the violin alone performs four distinct parts, and keeps up a continuous shake through fifteen bars, completely electrified them. There was a perfect tempest of applause. In the midst of his triumph, the composer, looking as quiet and demure as possible, glanced towards the door. There stood Thorwaldsen and the artist. The latter had a trick of moving tobacco from one side of his mouth to the other when he was excited and pleased. It was now flying from cheek to cheek, almost as rapidly as the violin-bow through the continuous shake of fifteen bars.

The moment he left the stage his friends rushed into his arms, exclaiming:

"When on earth did you do it? Only tell us that. Oh, it was too beautiful."

"Don't be so gay, my dear friends," replied he with mock gravity; "you know the public of Rome won't bear such trifling. Why did you come to witness my disgrace?"

The next day all Rome was ringing with praises of the Norwegian violinist.

*Norway and Denmark are included under the same Government.

MR. MERRY AND HIS BADGER.

The following anecdote is related of the famous Scottish turfman Mr. James Merry, whose death we recently recorded. His favorite pastime in his early days was the pitting of a dog against a badger. He and his chum in sport, who became his partner in business, procured a celebrated badger that had never been drawn by any dog. Some Edinburgh sportsmen, however, sent a challenge, and backed their dog against the badger for what in those days was esteemed a heavy amount, the sum of £100. The owners of the badger accepted the bet, and the fight was to come off at Linlithgow, halfway between Glasgow and Edinburgh, on a certain day. To the horror of our sportsman and his chum, the badger died, and died on the day just before the day on which the affair was to come off. To one of them the £100 was a dead loss; but to the other, who knew that there was hope even when the signs of life were gone, there was something yet to be done, as we know well enough there always is to them who have a heart for any fate. So he took the dead badger, placed him in the well-known box, proceeded to the trysting-place, prepared, if possible, to save if only a portion of the money now forfeited. On arriving at Linlithgow the men of the defunct badger had their hearts relieved by learning that the dog-men had come, but had not brought their dog with them; the warrior, however, would not fail to appear the next day. This was accounted an opportune moment by the companion of our merry-hearted hero to propose a compromise. The merry one bade his friend keep his own counsel or wait to hear what the dog-party might say. They dined together, the all-subduing and melting influence of the much-desired Clyneleish brand promoting good-fellowship and good-will. The dog-party began to hint at drawing the bet, rather than trying to draw the badger. A kick under the table from his friend intimated the anxiety he felt to close at once with any terms that might be offered. That kick was responded to by another still more vigorous. Finally the backers of the dog offered £10 to cancel the bet. Kicking was again renewed; but our hero remained firm, like Horatius, who kept the bridge so well, steadfast still in mind. It was at length agreed that the dog-party should forfeit £75. The bank-notes were handed over, and the momentous question was settled.

"I'm thinking we've got the better o' ye this time, Jamie; oor dawg's got the mange."

"I'm no sae sure about that," replied the other; "our badger's dead!"

The moral of all this is evident to the meanest capacity. Never say die. There are times and occasions when a dead badger may be better than a living dog.

OUR ENGRAVING.

We present our readers with a portrait of Mlle. Cora Adriana, a pretty and graceful dancer, who appeared in this city in "The Black Crook" during several of the revivals of that spectacle in Niblo's Garden. She subsequently appeared in "Leo and Lotus," Nov. 30, 1872, when the present Niblo's Garden was dedicated, the old theatre having been destroyed by fire May 6 of that year. She had also performed in many of the principal theatres in this country, including those of San Francisco, Cal. She recently returned to Europe.

MUDDER'S EYES.

WRITTEN FOR THE NEW YORK CLIPPER.

A drateler vonce who long did roam
Vas redurning back to his own olt home.
His shoes vas dusdy, his shkin vas prown,
Now, who knowd him der firsd ven he shdruck der town?
Der hodelman vas his friend so dear—
Dey had drunk togedder much schooners of beer;
Bud der hodelman didn'd knew him again,
He vas so shanged mit der vind und rain.
So avay he vent mit a nod and a shmile
Und a leedle sigh for boud half a mile.
By a vindow high his shweedheart sat;
He shmiled a shmole and remoof'd his hat;
Bud his shweedheart didn'd knew him again,
He vas so shanged mit der vind und rain.
Und as he vandered furder yet,
His poody goot sheek mit file tears vas vet.
His boer olt mudder vas valking, do,
In der wery shdreed he vas bassing drough.
"*Bone pour!*"* he says; bud she gried mit joy
As she visbered oud loud: "Mine Fritz! mine poy!"
Der vind und der rain kin done vat dey vill,
Olt mudder's eyes vill fool dem shdill.

* Dot's French. OOFTY GOOFT.

THE TELEPHONE.

On Tuesday evening, March 6, musical sounds were successfully transmitted by Prof. Elisha Grey's telephone from Chicago to Detroit—a distance of 284 miles—the longest circuit yet tried. Mr. M. C. Kellogg, who was the lecturer of the occasion, gave the following explanation of telephones, and the principles on which they work: The word "telephone," primarily, means to make musical sounds at a distance. In its secondary meaning it is applied to the apparatus which sends musical sounds telegraphically by means of electricity, electro-magnetism, and certain acoustic appliances. When noises are repeated in regular order, at a certain rate per second, the result is a musical sound of some value or other. For instance, when a sound is repeated at the rate of 300 times per second the result is a certain musical note or sound, to which a name may be given. Whenever any other person produces sound at the same rate per second he reproduces this musical sound. Sounds repeated at the rate of 500 times per second produce another musical sound. Sounds repeated at the rate of 700 times per second produce still another musical sound, and so on. If a system can be devised so that a person in Chicago can produce sounds in Detroit at the rate of 300, 500, 700, 1,700, or any other number of vibrations at pleasure, the theory of the telephone, which I have defined to mean the production of musical sounds at a distance, has been accomplished. This Mr. Grey has done. How he has accomplished this I shall attempt to explain. We all know that, when a current of electricity passes in many convolutions around a piece of soft iron, the iron becomes a magnet, or is endowed with magnetic power. When the current of electricity is interrupted, the power is lost. On this action of natural forces is based the usual application of electricity to telegraphy and other useful arts. It was noticed by Charles Grafton Page, a countryman of ours, who has great reputation as an electrician, as long ago as 1831, that at the instant when the iron of the electro-magnet was magnetized there was a thud or sound, and another thud or sound at the instant when the iron was demagnetized. All who are interested can find this mentioned in "Tyndall's Notes on Electricity," republished in this country. It was afterwards noticed, by very careful measurement, that the bar of iron is elongated when magnetized, and returns to its original length when demagnetized. This is due to molecular action, and is the cause of the thud or sound noticed by Page. It is well known that a man in Chicago can magnetize and demagnetize a piece of iron in Detroit by means of the electric current and telegraph-wires. He can thus make the molecular thud or sound of which I have spoken. If he can magnetize and demagnetize the iron and make the thud or sound at a given rate per second, he can reproduce in Detroit a given musical sound. By means of Mr. Grey's transmitter apparatus, which I shall hereafter show you and explain, he has been able to accomplish this to great perfection. I will now explain the receiving apparatus, by which music played at a distance is made audible here. It consists of a large sounding-box, on which is mounted an electro-magnet of suitable construction. The box enlarges the noise of the thud or sound which takes place in musical rate in the iron. There is still another principle involved, of which Mr. Gray makes use. I mentioned the elongation of the iron at the time of magnetization. Mr. Grey constructs his apparatus so that the iron strikes the box at each elongation. We have thus the molecular thud and the sound of the flow combined, and the sounding-box to enlarge and make audible the otherwise minute sound. The transmitter, which is now in Chicago, and from which will be transmitted the music you will hear to-night, consists of a key-board of two octaves and a tuning-bar, an electro-magnet and electric circuit. With the key "C" is the bar tuned to "C," with "D" the bar tuned to "D," etc. When the key "C" is depressed, the electric current of the local battery at Chicago acts upon its corresponding electro-magnet, which sets the bar "C" into vibration, corresponding with its fundamental. This vibration continues as long as the key is depressed only. Each forward motion of the bar, by means of contact-points suitably arranged, puts to the telegraph line from Chicago to Detroit an electric-battery power. Each return of the bar takes the battery off. The vibration of the bar "C" thus transmits to the line a number of electric impulses corresponding to its fundamental. These act upon the electro-magnet in Detroit to a number of times corresponding to the fundamental of the tuning-bar at Chicago, producing musical sound in the manner explained. The key of "D" acted upon will produce the sound "D" in Detroit, and the key "F" the sound "F." If the keys "D" and "F" are both depressed at the same time, both sets of electric impulses exist in the wire at the same time, and both are made audible by the receiver here. Owing to complications of electric circuits, which it is not necessary to explain, the apparatus for transmitting tunes is so constructed that but one tone is put to wire at a time. In Mr. Grey's system of multiple transmission of sounds for telegraphic purposes as many as eight and sixteen tones have coexisted in a wire at the same time, and all have been received in perfect order at the receiving end. Professor Bell of Boston has been working in the same field to some extent. Latterly he has been paying attention to the transmission of vocal sounds telegraphically, and his results have been extensively noticed in the papers. Many of the principles which Mr. Bell employs are the same as those which Mr. Grey uses. Mr. Grey's thoughts were early turned in the direction which Mr. Bell has recently taken. He did not follow the subject as thoroughly as he did the subject of multiple transmission, because he did not see the ultimate good which was to come from it. If Mr. Bell develops this branch of the subject to practical results, I am sure Mr. Grey will be the first to give him credit for what belongs to him. I mention Mr. Bell because many have confounded the labors of the two, and it is well to bear the difference in mind.

WHAT THE CLIPPERS DID.

Short Passages by Some of the Famous Sailing-vessels of 20 Years Ago.

The appended communication in regard to fast trips to Australia appeared in a recent issue of *The Boston Journal*. Several of these passages are quicker than that recorded in *The Clipper Almanac*, and we would like to know if the time given can be properly authenticated:

"The Falcon sailed from New York for Melbourne Sept. 23, 1855, and is recorded as having made the passage in 73 days.

"The Mandarin, Perit, sailed from New York Dec. 21, 1855, arriving at Melbourne March 1, 1856, making the passage in 70 days.

"Nightingale, Mather, from New York May 20, 1854 arriving at Melbourne Aug. 2, passage 74 days.

"Panama, Cone, from New York April 27, 1856, arrived at Melbourne July 10, passage 75 days.

"Whirlwind, Geit, from New York, March 28, 1855, arrived June 11, passage 75 days.

"Snow-squall, Dillingham, from New York Dec. 3, 1862, and anchored outside 'Port Phillip Heads,' to prevent drifting on shore in a calm, Feb. 15, passage 75 days.

"Ringleader, Matthews, from Boston, Oct. 18, 1854, at Melbourne Jan. 5, 1855, 79 days; but, as she was detained nearly a day off Pernambuco for the purpose of landing her mate, with a broken arm, a day is thrown off her time, making the passage 78 days.

"Wakefield, Carver, Boston Aug. 13, 1873, arriving Oct. 31, 79 days.

"Australia's dates would make the Malay's passage about 83 days, though on a previous voyage she ran out from New York in 81 days, both very creditable passages; but I again remark, 'they have been repeatedly beaten.' I am informed the B. B. Forbes, modeled by Commodore Forbes, and owned by himself and Hon. John M., made the run in 65 days; but, in the absence of the Commodore from town, I cannot ascertain whether it be true; but I think the Mandarin's passage of 70 days is unexcelled. The average of the first six passages quoted above is 73½ days, and I beg to remind 'Australia' that they are all from New York, which is at least two days' sail farther from Australia than Boston. I think, therefore, I have made good my statement that the passage of the Formosa and Malay, though very creditable, 'have been repeatedly beaten.' I am informed, exception is taken to the position I have assumed, as the passages quoted were made by extreme clippers, which are extinct to-day. I hold the winds and currents of the ocean are, or should be, so much better understood now than twenty years ago that the passages of the present time should fully equal, if not exceed, those of that period. The fame of our clipper-ships will not perish with the present generation. Yet many of the shortest passages recorded have been made by medium models. When in China no one thought of the Mandarin as a clipper. Neither the Ringleader nor Wakefield was an extreme model. The Florence, Wadsworth, of Boston, owned by the Messrs. Forbes, sighted Trinidad in 30° south, 30 days from London (what English clipper has ever beaten this?); and, had she been bound to Melbourne and made the Flying Dutchman's passage thence, she would have made the unprecedented passage of 62 days from England to Melbourne.

"Ship Nabob of Boston, William Cole master, owned by S. Hooper & Co., made the passage from New York to Hong Kong in 85 days—doubtless the shortest on record. She passed Cape St. Roque on the thirty-third day, thence to Java Head in the remarkable time of 41 days, and anchored at Hong Kong in 52 days from St. Roque. Yet neither of these ships was an extreme clipper, but would be considered quite full beside many of the ships to-day. The Grandee, Shillaber, is a full ship, yet she has just made the passage from New York to Melbourne in 81 days, and the same is true of the Formosa. The present fleet of ships is all that can be desired for short passages, if our navigators will but push out where the favorable breezes are to be found."

ANOTHER FRENCH DISH.—*The Journal de Luneville* gives an account of a strange incident which occurred in its locality recently. A gentleman dressed in fashionable style went to a leading establishment of the place and asked for a hot bath. Before undressing, he sent the waiter for a number of articles, of which he gave a list, written on a piece of paper. Amongst other things he ordered a bottle of white wine, some whiskey, red-pepper, carrots, turnips, tomatoes and onions. After pouring the liquor into the bath he cut the vegetables into small pieces, sprinkled the pepper over them, and then turned on the tap of boiling water. When the bath was filled he undressed, and, crying out: "Good-bye; I am going to cook myself in the American fashion," plunged in. The attendants burst open the door, and found the man almost boiled to death. An investigation proved that he had gone suddenly mad.

CLIPPER VARIETIES.

Comprising Ballads, Songs and Dances. Comic Songs, Old Bills, etc.

WRITTEN AND COLLATED FOR THE NEW YORK CLIPPER.

TAMBO'S DIVORCE-CASE.

INTERLOCUTOR.—Short reckonings make long friends these hard times, Mr. Bones.

BONES.—Well, I neber reckoned on a friend yet but what I found him *short*.

TAMBO.—I hear dat Brudder Talmadge won't go to de sea-shore no mo' on his Summer vacation.

INT.—Why so?

TAMBO.—Oh, he can't bear to hear de wild waves roar ob Sundays, case dey reminds him so much ub Sabbath-*breakers*.

BONES.—Speakin' ub dat puts me in mind ub a conundrum dat struck me when I was fishin'.

INT.—Let us hear it.

BONES.—What's de difference between an angle worm and a sun-fish?

INT.—Too deep.

BONES.—Well, de one worms de hook, and de oder hooks de worm.

INT.—I hear that the astronomers state that the planet Vulcan is lost.

BONES.—Well, he'd no business to be out so late.

TAMBO.—Did you eber tink what a beautiful lesson de stars teach us?

INT.—No; what is it?

TAMBO.—To wink.

BONES.—Dat gets dem in a bad habit, too.

TAMBO.—How's dat?

BONES.—Why, to *sin till late* (scintillate). See it?

TAMBO.—I'b had a mighty bad time wid Mrs. Samuel lately, Mr. Johnsing.

INT.—How is that?

TAMBO.—Why, she sued me for a limited divo'ce, and I was serbed wid a *soup-tureen* to come to court.

BONES.—Court who?

TAMBO.—De court whah de Judge sets on; dey sent me a *soup-tureen*.

INT.—Oh, I see, you mean a subpœna. But I think you must mean a summons to appear.

TAMBO.—So it *appears*. *Some one* brought it to me, and said I must come, rain or shine, to show cause why we shouldn't be made two.

INT.—Well, did you go?

TAMBO.—Yaas; and my lawyer got me out nice.

INT.—How did he manage it?

TAMBO.—He proved dere was ten ub us already.

INT.—How did he make it out?

TAMBO.—Why, dat de old woman was one and I was nuffin.

INT.—Signor Se Garro will favor with

The Prodigal's Return.

DEDICATED TO MESSRS. MORGAN AND WELSH, IRISH SKETCH ARTISTS.

BY ROBERT MCKAY.

Nearer and nearer I draw to the scenes, where
In youth's happy hours I often did roam:
Nearer and nearer to friends and to kindred,
Nearer to earth's dearest, sweetest spot—Home.
Far o'er the ocean the favor of Fortune
I've sought, but her smiles had no joy brought to me
Like that I once knew in the days of childhood,
In Erin, the Emerald Isle of the Sea.
Chorus.—Never again from thee, Erin, I'll wander.
What e'er my lot is, content I shall be
To dwell in that lowly thatched cottage o'er yonder,
In Erin, the Emerald Isle of the Sea.

Oft as I muse on the days gone forever,
A sweet smiling face in my musings doth creep;
'Tis the face of fair Kathleen, my own little colleen,
Who wept when I left her to cross the blue deep.
Oh, shall I again to this bosom e'er hold her
When night's gloomy mantle falls soft o'er the lea,
Under the white hawthorn's sweet-smelling blossoms,
In Erin, the Emerald Isle of the Sea.
Chorus.—Never again from Erin I'll wander, etc.

Father and mother, oh, will they discover,
When they look upon me with their aged eyes,
The gossoon who left them and crossed the wide ocean
To seek wealth and station 'neath alien skies?
Will they with kind-spoken words give me welcome,
While my heart beats in my bosom with glee,
Back to the lowly thatched cot of my childhood—
In Erin, the Emerald Isle of the Sea?
Chorus.—Never again from thee, Erin, I'll wander, etc.

MRS. JOHN DREW'S First Appearance on the American Stage.

We append a copy of an advertisement which appeared in a Philadelphia, Pa., journal dated Sept. 26, 1827. Miss Louisa Lane (now Mrs. John Drew), then a little girl in the ninth year of her age, acted the Duke of York. From a Philadelphia paper published Friday afternoon, Sept. 28, 1827, we excerpt the following from the criticism of this performance: "If precocious talent is indicative of mature excellence, the little girl who played the Duke of York (Miss Lane, we believe, is her name) is destined to become one of the highest characters that ever adorned a stage; for never have we seen the part represented so effectively—with such propriety and discrimination. She is an astonishing child, and the most beautiful little creature we have ever seen." Shortly after this, Miss Lane appeared in many of the leading theatres of this country as a star. Her repertory included Little Pickle, Dr. Pangloss, Goldfinch, six characters in "The Actress of All Work," seven in "Winning a Husband;" five in "Twelve Precisely," Albina Mandeville in "The Will," the Four Mowbrays, etc. Paper contributed by T. A. Brown of this city.

PHILADELPHIA THEATRE, WALNUT STREET.
In future the doors will be opened at half-past 6, the performance to commence at 7 o'clock.
MR. BOOTH'S FOURTH NIGHT.
THIS EVENING
will be presented Shakespeare's tragedy of
RICHARD III, Or THE BATTLE OF BOSWORTH FIELD.
Duke of Gloster..........Mr. Booth
Richmond..........Mr. Smith
King Henry (from the London theatres, his first appearance in America)..........Mr. Ansell
Lady Jane..........Mrs. Cowell
To conclude with the farce of
X, Y, Z.
Neddy Brady..........Mr. Cowell
In consequence of the continued indisposition of Mr. Hamblin, it is impossible for him to appear on his regular nights; but due notice will be given of his first appearance.

We append a copy of a bill of performances given for her benefit, in the same city, thirty-one years later. Of those named in the bill, Mrs. D. P. Bowers is before the public as a star; Peter Richings, F. B. Conway, Benjamin Young, John Drew, Mrs. F. B. Conway, Mrs. Nicholls, Dr. Cunnington and Annie Wilks are dead; G. C. Boniface is a member of one of John T. Ford's companies; L. R. Shewell is manager of the Boston (Mass.) Theatre; T. J. Worrell is practicing law in Philadelphia; W. A. Chapman is before the public; Sam Hemple is acting in Philadelphia; R. Eberle is stage-manager of the California Theatre, San Francisco, Cal.; Mrs. G. C. Boniface is in temporary retirement; Mrs. Silsbee is now Mrs. W. A. Chapman. Bill contributed by A. H. Wright of Philadelphia.

MRS. D. P. BOWERS' WALNUT-STREET THEATRE.
Sole Lessee and Directress..........Mrs. D. P. Bowers
Stage-manager..........Mr. Richings
Great Shakesperian Revival for the benefit of
MRS. JOHN DREW.
THIS FRIDAY EVENING, MARCH 19, 1858,
when will be presented, for the first time in Philadelphia Shakespeare's brilliant comedy, in five acts, entitled
LOVE'S LABOR'S LOST.
King of Navarre..........Mr. G. C. Boniface
Biron, Longaville, Dumain } Lords attending on the King. { Mr. F. B. Conway, Mr. Shewell, Mr. Reach
Boyet, Mercade } Lords attending on the Princess of France. { Mr. Young, ——
Don Adriano De Armado, a fantastical Spaniard..........Mr. Richings
Sir Nathaniel, a curate..........Mr. Worrell
Holofernes, a schoolmaster..........Mr. Chapman
Dull, a constable..........Mr. Hemple
Costard, a clown..........Mr. John Drew
Forester..........Mr. R. Eberle
Princess of France..........Mrs. F. B. Conway
Rosaline, Maria, Katharine } Ladies attending on the Princess. { Mrs. John Drew, Miss A. Wilks, Mrs. G. C. Boniface
Jacquenetta, a country girl..........Mrs. Nicholls
During the evening,
Popular Operatic Selections..........By the Orchestra
Leader and Musical Conductor, Dr. Cunnington.
Between the comedy and farce MRS. D. P. BOWERS will appear, for the last time, in Monk Lewis' great tragic monologue, entitled THE MANIAC.
The performance concluding with, first time in Philadelphia, a new and original farce, in one act, by John Madison Morton, entitled
TAKE CARE OF DOWB,
represented at the Theatre Royal, Haymarket, with distinguished success.
Mr. Christopher Dowbiggin..........Mr. Hemple
Charles Ramsay, his cousin..........Mr. Beach
Mr. Wallop, a schoolmaster..........Mr. John Drew
John, a groom..........Mr. Eberle
Mrs. Dowbiggin..........Mrs. Boniface
Fanny, her sister..........Miss Wilks
Mrs. Wallop..........Mrs. Silsbee
SATURDAY,
THE DAUGHTER OF THE REGIMENT
and
ESMERALDA, THE DEFORMED OF NOTRE DAME.
In rehearsal, and will shortly be produced, a new and original drama in three acts, as performed at the Adelphi Theatre, London, entitled
THE HOP-PICKERS.
Prices of admission, 25c.; secured seats in dress-circle, 37½c.; orchestral seats, some 200 of which have been remodeled and recushioned for ladies, 50c.; parquet, 25c.; seats in private boxes, 50c.
Box-office open from 10 A. M. to 3 P. M. Doors open at 7 o'clock; curtain will rise at half-past 7.
Treasurer..........JAMES H. HUTCHISON

SUNFLOWERS DIPPED IN GLUE.

RESPECTFULLY DEDICATED TO LARRY TOOLEY,
BY WILL H. PIRRONG.
AIR—*Violets Dipped in Dew.*

I vill sing abouod a Dutch gal,
Vat I met der odder nide;
Und I fell in lofe, my friends, but
Perhaps dot vas not ride;
She keeps up mit der fashin,
Un has allvays someding new—
She vares an ornament in her bonnet
Dot vas a "sunflower dipped in glue."

Spoken.—Yes, dot vas a fine liddle gal. Der first blase vat I met her vas ad a ball. Now, some of you mide dink dot vas a baseball, for ven I called her name she made a "short-stop." Eferybody knowed I vould "catch her." She asked me to got her a drink of vater, und I vend und got it oud of der "pitcher." Den ve vent to hafe a dance, und dot vone ding I never vill forgot—ven dot man called out "circle all"—

Chorus.—Her hand was all she gave me, (*Break*)
Und dot almoost made me crazy;
But I can'd help dot, could you?
For she had on red-striped stockings,
Und a dress of navy-blue;
Und dot ornament in her bonnet vas
A "sunflower dipped in glue."

Ve dansed aboud an hour—
I vas oful tired den;
She said: "Vat time, Augustus?"
Und I tole her "Quarter ouf ten."
She said: "Led's take a little valk—
I don't care about dat dance, do you?"
I told her no; dot all I liked
Vas dot "sunflower dipped in glue."

Spoken.—Yes, my frinds; ve vend oud und had a liddle valk in der moonlide, und among odder questions I asked her of she vould be my little frow; but she did not answer, for

Chorus.—Her hand vas all she gave me, etc.

Canton, O. E. T. C.

DUMBOLTON'S ETHIOPIAN SERENADERS IN 1849.

Of those who took part in the entertainment, a programme of which is given below, Jerry Bryant died in this city, Sam Wells died in Virginia City, Nev., and William Parker, Moody Stanwood and Dr. Valentine are also dead. Frank Howard and Warren White are living in Boston, Mass., or vicinity.

Sixth Season. BOSTON MUSEUM. No. 378.
Last week of
DUMBOLTON'S ETHIOPIAN SERENADERS.
WEDNESDAY EVENING, AUG. 8, 1849,
Benefit of Messrs.
JERRY BRYANT AND SAM WELLS
(Bones and Tambourine), assisted by
DR. VALENTINE.
PROGRAMME—PART I.
Quickstep (from Linda)..........Full Band
Glee—"You'll See Them on the Ohio."..........Company
Song—"Dandy Broadway Swell."..........S. A. Wells
Song—"Good-bye, Sally Dear"..........W. White
Phantom Chorus—"Somnambula"..........Company
Song—"I See Her at the Window"..........Wm. Parker
Song—"Old Joe"..........Jerry Bryant
PART II.
Dr. Valentine will appear in a variety of sketches, interspersed with songs, imitations, etc.
PART III.
Tambourine Solo..........S. A. Wells
Plantation Festival and Jig..........Jerry Bryant
PART IV.
Introduction and slow movement—"Love Not"..Full Band
Serenade—"O Sally White!" (from "Don Pasquale.")..........Frank Howard
Song—"Who's That Knocking at the Door?"..S. A. Wells
Song—"The Old Pee Dee."..........Jerry Bryant
Duet—Accordeon and Bones. M. G. Stanwood and J. Bryant
Duet—"The Niggers Still are Toiling,"..........Frank Howard and Warren White
Song-and-chorus—"The Coon Hunt"..........S. A. Wells
Song-and-dance—"Miss Lucy Long" (in character)..........Jerry Bryant

DOT CROW.

WRITTEN BY C. A. LODER.
DEDICATED TO THE CROW ASSOCIATION OF READING, PA.

My name it was John Schmitt, und at farming I works:
I come fun Pennsylvania, in de county of Berks;
I believes me in noting like omens or signs
Till I see mit my eyes in der paper some lines.
My wife she believes in everyding vot she would,
Und to convince her she's wrong I dries all vat I could;
But nix good vas it all, for she at me would growl,
Und say some good will happen ven dat crow he would howl.

One night I vas reading de paper I got
By dot mail from de city vot brings a big lot,
Ven my frow she speak up and say dis to me:
"John, de crow howls—someding happens, you see."
I keeps on reading, und not minds vot she say,
For I hear dot crow often go on dot same vay;
But my wife she jump up like anyding would,
Und says: "De crow vos howling—someding happens good."

I gets up mit myself, and looks out mit der sky,
Und see de moon shining so bright in der high.
My crow he vos flying around dere in stile,
Und making a noise at der moon all der vile;
I hauls mine head in, und my frow say to me twice:
"Dot crow keeps howling—someding now happens nice."
But de crow he keeps flying around dere all night—
"Und John, I sleep goot now, fer de crow he vos right."

Vell, I goes back to my bed, und I sleeps all de night,
Und ven I gits wake the crow howls all his might;
But soon I gits up, fer de sun he was rise,
Und goes to mine breakfast, filled much mit surprise;
Mine frow she look happy und sheerful und good,
Und says: "John, dot crow howls so loud vot he could—
You not minds vot I say, aldough I speak blain—
Someding good happens, I tell you again."

Ven de next paper comes I open him wide,
Und reads right away quick vot I see dere inside—
Someding good happens, just as mine frow say—
A man he find a dollar down in Filmadelfay.
So I've made up my mind up to b[illegible] in dem dings
Dot ven a crow howls it someding [illegible]ings
Youst as mine frow dell me, und I d[illegible] knows—
Someding good happens ven a crow ho[illegible]s.

MLLE. RACHEL AND CHARLOTTE CUSHMAN AS TISBE.

F. A. Searle of Boston, Mass., sends us two bills of the production of the same play in the Boston (Mass.) Theatre, the original in the French language, acted by Rachel and her company, and a translation, acted by Charlotte Cushman and the regular company of that theatre. Mlle. Rachel and Charlotte Cushman have both passed away. The French company returned to France. Mlle. Lia Felix is a sister of Rachel, and is still living. It will be noticed in the English bill that Miss Cushman was announced to make her last appearance on the Boston stage the following Saturday. Thomas Barry, Mary Devlin (Mrs. Edwin Booth), Thomas R. Duncan, and Dan Setchell are dead; the others are living.

BOSTON THEATRE.—MLLE. RACHEL.
in consequence of previous engagements, will appear for one week only at the Boston Theatre.
WEDNESDAY EVENING, OCT. 24, 1855,
will be presented the modern drama, in five acts, of
ANGELO THE TYRANT OF PADUA.
By Victor Hugo.
Angelo, Tyrant of Padua..........M. Latouche
Homodei..........M. Cheri aine
Rudolpho..........M. Randoux | Anafesto..........M. Beauvallet
Un Page Noir..........M. Dieudonne
Un Guetteur De Nuit..........M. Cheri jeune
Catarini Bragadini..........Mlle. Lia Felix
Regiuella..........Mlle. Durey | Dafne..........Mme. Latouche
Tisbe..........Mlle. Rachel
TO-MORROW, THURSDAY, will be presented
ANDROMAQUE,
tragedy by Racine.
Hermione..........Mlle. Rachel
Doors open at 7½. Curtain rises at 8.
Prices of Admission.—Balcony, $3; parquet and first circle, $2; second circle, $1.

BOSTON THEATRE.
Thomas Barry..........Lessee and Manager
J. B. Wright..........Assistant Manager
A NEW PLAY.
Last appearance in Boston but three of the greatest living actress, MISS CHARLOTTE CUSHMAN,
who will sustain, for the first time here, a new character, supported by the distinguished tragedian
MR. E. L. DAVENPORT
and a
FIRST-CLASS DRAMATIC COMPANY.
Miss Charlotte Cushman..........as..........The Actress
Mr. E. L. Davenport..........as..........The Spy
Miss Mary Devlin..........as..........Catarina
Mr. John Gilbert..........as..........The Duke
Mr. G. C. Boniface..........as..........Rodolfo
Mr. Duncan..........as..........Tasca
Notice.—A box in the second tier has been assigned for the use of colored persons, who can only be admitted to that part of the theatre.
Private boxes, $6; parquet, balcony and first tier of boxes, 50cts.; family-circle, 25cts.; amphitheatre, 15cts.
Doors open at ½ past 7 o'clock. Performance will commence at 8.
THIS WEDNESDAY EVENING, JUNE 9, 1858,
will be performed, for the first time at this theatre, a tragic play in four acts of intense interest (taken from the French), entitled
THE ACTRESS OF PADUA.
Tisbe, an actress, by..........Miss Charlotte Cushman
As originally represented by her at the Haymarket Theatre, London, for many nights to crowded houses.
Catarina Malifieri, wife of the Governor of Padua, by..........Miss Mary Devlin
Amodio, a Spy, by..........Mr. E. L. Davenport
Angelo Malifieri, Governor of Padua and Envoy of Venice, by..........Mr. John Gilbert
Rodolfo, a banished Lord, whose name is Ezzelino, by..........Mr. G. C. Boniface
Virgilia Tasca, Lieutenant to Angelo, by..........Mr. Duncan
Anafesto, Rodolfo's friend, by..........Mr. G. Johnson
Gravedigger, by Mr. Verney | Watcher by..........Mr. Finn
Riginella, Dafne } Attendants on Catarina, by { Mrs. Burroughs, Miss Munroe
In the course of the play: Solo and Chorus—"In One Ceaseless Happy Song"—by Messrs. Wheat, White, Brazin, Aikin, and Opera Chorus. Last scene—De Profundis, Full Chorus.
THURSDAY—Last appearance but two of
MISS CHARLOTTE CUSHMAN.
First time, a new drama entitled
LESSONS OF THE HEART.
The principal characters sustained by Miss Charlotte Cushman, Mr. Shewell, Mr. Setchell, Mr. Bishop, etc. To conclude with, by special request, the second and third acts of
GUY MANNERING.
Meg Merrilies by..........Miss Charlotte Cushman
Julia Mannering..........Miss Anna Cruise
Lucy Bertram by..........Miss Devlin
Dandy Dinmont by..........Mr. E. L. Davenport
Dominie Sampson by..........Mr. John Gilbert
Henry Bertram by..........Mr. Duncan
Col. Mannering by..........Mr. L. R. Shewell
Dirk Hatteraick by..........Mr. G. C. Boniface
Gilbert Glossin by..........Mr. T. E. Morris
FRIDAY—Farewell benefit of MISS CHARLOTTE CUSHMAN. "Henry VIII" and "Simpson & Co."
SATURDAY AFTERNOON, at 3 o'clock, MISS CUSHMAN'S last appearance on the Boston stage.

WHY DON'T YOU TAKE THE CHILD?

TO MISS MIRA O'NEIL, BY EDDIE O. KELLY.

O Dom'nick! take the baby. Don't you hear me what I say?
He's the image of his father, is what the women say.
But there you sit contented, no matter how he'll squall—
Sure you couldn't think much less of him if he wasn't yours at all.

Chorus.
O Dom'nick! take the baby. Do you hear me what I say?
With the rubbin' and the scrubbin' I'm near murdered all the day;
It's not a bit of rest I have—it drives me nearly wild—
Arrah, have you any raison, man? Why don't you take the child?

I often heard about the men, and faith it's so by you;
They think a woman in the house has nothing much to do;
But, Dom'nick, if you had to nurse you'd be fairly going wild—
You little know the bother that's connected with a child.
Chorus.—O Dom'nick! take the baby, etc.

There's something else about the men it's to yourself I'll tell—
When a girl is young and single they like her very well;
But in the matrimonial state they take her rather mild,
And they always get less loving when she's troubled with a child.
Chorus.—O Dom'nick! take the baby, etc.

Oh, hush a hush a babby, and bub a bub a by—
The way your father treats you it's no wondher that you'd cry;
No wondher that you kick and screech, and drive your mother wild.
Though there's many a father living would be proud of such a child.
Chorus.—O Dom'nick! take the baby, etc.

For you I left my "papa," and my loving "mamma" too,
And crossed the deep Atlantic in a ferry-boat with you;
In the days when we were sparking, and my young heart you beguiled,
I little knew the life I'd lead with you and with your child.
Chorus.—O Dom'nick! take the baby, etc.

It's to the magistrates I'll go, and divorcement I will get,
And I'll have the matter fixed for you to suit myself, you bet;
For in the lawyer's paper I'll have it clearly styled
That I can take my "ticket," but that you must take the child.
Chorus.—O Dom'nick! take the baby, etc.

Arrah, Dom'nick, don't you mind me, no matter what I say;
Sure, I wouldn't leave you, darlin', for all Amerikay;
There's many couples separate, but we'll be reconciled—
The divil a fault I find with you—it's only with the child.
Chorus.—O Dom'nick! take the baby, etc.

WELCH'S NATIONAL CIRCUS in Cleveland, O., in 1852.

Herr Driesbach is in retirement, keeping a hotel in Apple Creek, Wayne County, O.; Gen. Rufus Welch died in Philadelphia, Pa., Dec. 5, 1856; J. P. Cadwallader is in retirement in the last-named city; David Richards, T. McFarland, Master Williams, Alex. Rockwell, and Bob Williams are dead.

WELCH'S NATIONAL CIRCUS,
RAYMOND & CO. AND DRIESBACH & CO.'S MENAGERIES UNITED.
G. Berry..........Manager
WILL EXHIBIT AT CLEVELAND,
on Erie street, near Medical College,
ON FRIDAY AND SATURDAY, the 30th and 31st days OF JULY, 1852.
The public are respectively informed that these two vast menageries, united for the present season, form by far the largest collection of living animals ever exhibited in this or any other country.
OVER 150 ANIMALS AND BIRDS
can be seen under their spacious pavilion, 286 feet in length, for one price of admission.
Hours of exhibition from 2 to 5 P. M., and 7 to 10 in the evening.
Admission, 25 cents. No half-price.
The cortege will arrive in town on the morning of the 30th instant, about 10 o'clock, and the carriages, cages, van, etc., containing the animals,
DRAWN BY 120 SPLENDID HORSES, HEADED BY HALL'S AUBURN BRASS BAND,
will pass through the principal streets, affording an opportunity of beholding one of the most
GORGEOUS AND IMPOSING PROCESSIONS
of the kind ever seen.
A DOUBLE PERFORMANCE IN THREE IMMENSE PERFORMING DENS.
HERR DRIESBACH IN TWO, AND
SIGNOR HIDERALGO IN THE OTHER.
In the course of each exhibition Herr Driesbach, the far-famed lion king, will enter the dens of his wild tenants of the forest,
LIONS, LEOPARDS, TIGERS, COUGARS, ETC.,
and give a display, the same as when ordered by the special command of Queen Victoria, Louis Philippe (late King of the French), Emperor Nicholas of St. Petersburg, and the Royal Family of the Hapsburg House of Austria.
SIGNOR HIDERALGO will also perform his highly-trained animals, separate and entirely different from Herr Driesbach's, showing the different powers of mind over the animal creation.
WELCH'S NATIONAL CIRCUS.
The proprietors of this company have effected an engagement with the celebrated equestrian troupe of Gen. Rufus Welch, who has for the last five months been performing to large audiences at the National Amphitheatre, Philadelphia, composed of the elite and fashion of that city. Among the company can be found the following well-known artists, viz.:
J. P. CADWALLADER, the greatest four and six horse rider in the world.
DAVID RICHARDS, the daring bareback-rider.
SWEET AND LIPMAN, the best scenic delineators now traveling.
T. McFARLAND, the greatest tumbler in the world, having thrown the unprecedented number of 78 somersaults in rapid succession.
MAST. WILLIAMS. This juvenile must be seen to be appreciated by the public.
CLOWNS.
ALEX. ROCKWELL, the great American jester, will open his budget of fun. Also BOB WILLIAMS, the celebrated trick clown, will appear in his numerous tricks.
DANCING HORSES AND PONIES.
Admission, only 25 cents to the whole combined exhibition.
The above company will exhibit at Painesville on Thurs' day, July 29.

IN REVIEWING a bill of performances at the Walnut-street Theatre, Philadelphia, Pa., in 1841, in our issue dated March 10, we stated that Mrs. Mossop was now Mrs. John Drew. The Mrs. Mossop who figured in the bill was the first wife of George Mossop, having been previously Mrs. Henry Knight. Her maiden name was Ellen Kent. After separating from George Mossop she became Mrs. Da Costa, and retired from the profession many years ago. George Mossop did not marry the lady now known as Mrs. John Drew until about 1848, she being then Mrs. Henry Hunt.

AMUSEMENT ANNALS—CLIPPER SERIES NO. VIII.

NINETEEN YEARS AT THE LYCEUM.

FROM JOHN BROUGHAM DOWN TO BARNEY WILLIAMS.

CONCLUDED.

Wallack resumed Sept. 19, 1859, on which date Mrs. A. W. Young made her first appearance, as Winifred in "Ticklish Times," Miss Fanny Morant joining on Jan. 24, 1860, as Mlle. Helouine in the new "Romance of a Poor Young Man." Lester Wallack having injured himself in the leap in this piece, "John Bull" was substituted on Feb. 18, and on the 20th "The Poor Young Man" entered once more upon his romantic career, and Madame Aubrey's pearly tears resumed their flow. Tom Taylor's "Overland Route," played from May 14 to June 16, wound up the regular season; and on June 25, wearing the toggery purchased at the sale of the late William E. Burton's effects, W. J. Florence stuffed himself out and appeared in Burton's great roles of Capt. Cuttle and Timothy Toodles. Florence closed on Aug. 25, and from Aug. 27 to Sept. 8 Miss Jane Coombs and the deceased George Jordan held the boards, except on Sept. 3, when the late Charles Western Taylor took his farewell of the stage as Max Harkaway to the Grace of Miss Henrietta Irving, who then made her announced first appearance in New York.

Wallack's last season was inaugurated on Sept. 13, 1860, the play being a new one, adapted from Scribe, and entitled "The Royalist, or Forty Years Ago." It was played alone until the 17th, when the London novelty of "Fitzsmythe Hall" was added. The performers not heretofore mentioned were Miss Tree, Mrs. W. H. Reeves (she and her son and her daughter Fanny had been there years before), John Moore, Charles Parsloe Jr. and George Parkes. "The Royalist" was last played on Oct. 1, and Tuesday, the 2d, saw the first production of John Brougham's "Playing with Fire," which ran consecutively until Nov. 17, A. H. Davenport, who, as Pinchbeck, appeared for the first time this season, retiring on Nov. 8, and W. R. Floyd filling the vacancy. "Playing with Fire" was seen spasmodically for a few nights after Nov. 17, and on Dec. 3 the late George P. Farren's "Model Hypocrite," adapted from the deceased Emilie De Girardin's "Tartuffe," was produced, affording an opportunity for the professional debut of an amateur, who is now in retirement as the wife of Louis J. Jennings, London correspondent of *The World* of this city. She played Jeannette, being billed simply as "A Young Lady." She is better known as Miss Madeleine Henriques. It was a remarkably successful first appearance, and Miss Henriques and W. H. Norton were the life of the play. An adaptation of Mrs. Inchbold's "To Marry or Not to Marry," heavily cast, was brought out on Dec. 17, and on Dec. 24 was produced Lester Wallack's adaptation of "Fast Men of the Olden Time" (being merely "Rochester" rechristened), Thomas S. Hamblin Jr. as Charles I making his first appearance at this theatre. Other revivals followed until Jan. 15, 1861, when "The Lady of St. Tropez," another romantic drama of French origin, had its first American production, the hit of the piece falling to Mary Gannon. On Feb. 4 revivals were again in order, the lion's share of the work falling to Blake, Reynolds, Mr. and Mrs. Walcot, Mrs. Vernon, Mrs. Sloan, Mrs. Reeves, and the Misses Morant and Gannon. From Feb. 14 to March 9 Lester Wallack's "Central Park, or the House with Two Doors," was presented as "a new comic drama," with the author as Wyndham Otis and Miss Henriques as Flora Myrtle. Revivals again held sway from March 11 to 25, and on the 27th a French adaptation from the pen of the late E. G. P. Wilkins, dramatic critic of *The Herald*, was produced, and gave scope for splendid acting on the part of Lester Wallack and Mrs. Hoey, respectively as Emile Lefevre and Henriette. It was at first played alone, but on April 8 Morton's new farce of "A Regular Fix," with Charles Walcott as the hero, was supplemented. On April 21 "Henriette" abdicated the stage, and on the 23d it was assumed by revivals that closed only with the cessation of the Wallack regime, on April 30, when "Simpson & Co." and "Jessie Brown," with the interlardation of the pipers of the Seventy-ninth Regiment N. Y. S. M., formed the bill. The senior Wallack delivered a closing address. The theatre was reopened by the company, who on May 3 and 4 gave a benefit for the Union Defense Fund, and produced the same bill as on April 30. A supplemental season, with "Jessie Brown" as the attraction, was instituted on May 6; but the glory of the house had departed, and on the 11th the curtain fell finally on "Jessie Brown."

Robert W. Butler opened it on May 22, 1861, for variety performances, under the title of the Broadway Music Hall, with Mons. La Thorne as stage-manager, and substantially the same company as mentioned in the bill appearing in THE CLIPPER VARIETIES of March 10 last, except that Aynsley Cook, Annetta Galletti, J. O. Sefton, and the late Billy O'Neil, Irish comedian, were also in the foreground. It was not a marked success, and Butler closed about Jan. 25, 1862, having compromised with Wallack. On Feb. 19 its doors were reopened by a German Opera Troupe under the direction of Carl Proch, whose sole production was "Der Freischutz." Rechristening it "The New York Athenæum," on March 1 George Ryer and the late John Lewis Baker opened it with a new version of "Uncle Tom's Cabin," which piece was then running at the Winter Garden. It was interpreted at the Athenæum by Barton Hill, the late Sher. C. Campbell (who, after getting through nightly at Bryants' Minstrels, crossed the street and sang in the last act), Mr. and Mrs. G. C. Howard, Charles Hale, T. L. Donnelly, the late Mr. Ponisi, Lotty Hough, W. R. Floyd, Mrs. F. S. Chanfrau, Mrs. L. F. Rand, Mrs. Charles Walcot, little Mary Bullock, J. W. Collier, George Ryer and others. The Athenæum preserved itself until March 6. On March 17 the house was opened as Mary Provost's Theatre, Samuel Colville and John L. Baker being the managers, and John Wilkes Booth, as Richard III, beginning his only engagement in this city, though on one subsequent occasion he played here in "Julius Cæsar," with his brothers Junius Brutus and Edwin Thomas. The special supporting artists were J. H. Allen, E. L. Tilton and Mrs. G. P. Farren. Booth closed on April 5 in Richard, and Mary Provost appeared until the 12th, on which night, owing to her illness, the house closed, and that particular management collapsed. On the 16th, R. M. Carroll, now the head of the Carroll Family of growing midgets, danced "a match for $500" with Tommy Peel. They were then jig-dancers at rival minstrel halls. Peel won this match, and went to Australia and was buried in the same grave with the Billy O'Neil spoken of as being at the Broadway Music Hall. From April 21 to May 10 the house was called "Fox's Olympic Theatre," the proprietor being the noted Humpty Dumpty now living retired in Brooklyn. Of his stock were Mary Mitchell (Mrs. J. W. Albaugh, and sister of Maggie and Emma), Fanny Herring, G. C. Howard, and the late Corson W. Clarke and C. K. Fox. On June 26, when Miss Mary Provost, returned from Europe, appeared as Medea, it was again reopened as "Mary Provost's Theatre." Walter Benn, L. F. Rand, Milnes Levick, George Ryer, William Scallan, Mrs. Frank Drew and others were participants in the uncertainties of a season that closed July 6, after permitting Miss Augusta Page to make her metropolitan bow as Juliet, a character in which she had a few months before made her debut in Buffalo, under the auspices of the ubiquitous and lamented journalist, manager and self-admired actor Isaac C. Pray, who had reappeared in Buffalo after an absence from the stage of nearly six years. On and after Sept. 15 the ill-starred establishment was called the German Opera-house, the late Carl Anschutz being alike its christener and its visible head. Mme. Johannsen was the *belle regnant* on secular nights, but at the "sacred concerts" of the Sabbath the main card was the perennial Mme. Anna Bishop. The season exhausted itself on Jan. 10, 1863, but was resumed on Feb. 4 and maintained for four weeks. On March 10 the house was reconverted into a variety hall under the management of Messrs. Fox & Curran, who gave it the captivating title of "The New Idea." The company was many, but not mighty, and but few of them are now before the public. Zeke Chamberlain, now doorkeeper at the Union-square Theatre, was the head of the "Co." understood to be proprietors; the stage-manager was the late William A. Wray, stepfather of Ada Wray, retired vocalist and wife of John Wild the variety comedian; and David Braham, father-in-law of Edward Harrigan of Harrigan & Hart, was the musical director. On July 6, the Martinetti Troupe, who had originally appeared here in 1848 with the Ravels, and with whom now were Gustavus Geary and W. B. Harrison the vocalists, were added to the forces. They vanished on Aug. 3, and on the 17th, in a benefit to its sole manager (Robert Fox having withdrawn and gone back to Philadelphia), the New Idea also vanished. It was reopened on Sept. 7 as the New York Theatre, with the Martinettis in the pantomime of "Raoul" and "Katy the Vivandiere;" on Oct. 10 a veritable gas-bag exploded, seriously injuring two employes, and causing other damage to the extent of about $300; and on Oct. 31 the doors were again shut. L. B. Lent then took a lease of it, removed the cosy boxes from either side, built on the stage a forty-foot ring full of sawdust, and christened it anew as the Broadway Amphitheatre, his stars being the Melville Family, Jimmy Reynolds and Joe Pentland as clown, Tom King the vaulter, Mme. Tourniaire, S. P. and young Robert Stickney and Wallace and his trained bears. Lent opened on Nov. 10, and closed on April 9, 1864, to go traveling.

George Wood the Cincinnati manager, and who had also recently experimented with the Old Bowery Theatre, this city, now leased the building, and by a liberal expenditure of money, both in repairs and in reward of talent, restored it approximately to its whilom attractiveness and patronage. Its title was now "Broadway Theatre." Beginning May 2, there was a preliminary season of two weeks with Simmons the magician, who on the 11th "cut off his own head." The regular season began on the 16th, the attraction being the first production on any stage of Frances Ann Kemble's "A New Tragedy," the stars being Mr. and Mrs. D. W. Waller, and the support Shirley France, George Parkes, Fred Williams, Simcoe Lee (who many years before had played at this house as G. S. Lee), Geo. Roscoe, E. Post, Howard, Manly, Campbell, Maxwell, and Mrs. Sloan. It ran a week, and on May 23 F. S. Chanfrau began in Charles Gayler's "Our American Cousin at Home," the support now including T. J. Herndon, James Martin and Marie Boniface, with Fanny Brown (now Mrs. William Carlo) also announced, but not appearing because of illness. Chanfrau closed on July 4 as Salem Scudder, with Jenny Parker (widow of F. M. Kent, and since married and retired) as Zoe, she having first appeared there on June 27 in that character. James Seymour was Pete, Post the McCloskey, and Mrs. Sloan the Dora Sunnyside. On the 11th the late Helen Western, making her first appearance in this city since the days of "The Three Fast Men," initiated a Summer season, which she carried along for four weeks almost wholly devoted to "Don Cæsar de Bazan," "Satan in Paris," and "The French Spy."

On Aug. 20, 1864, Jno. E. Owens inaugurated the season and carried forward probably the most successful engagement of his career, terminated after the performances of April 14, 1865, by the closing of the house after the assassination of President Lincoln. He had begun as Henry Dove in "Married Life" and Solon Shingle in "The People's Lawyer," and closed as Caleb Plummer in "Dot," which had been produced March 13. The late George Jamison was a special engagement for John Perrybingle, and others of the company were George Chaplin, C. P. De Groat, Geo. Metkiff, T. H. Knight, A. H. Davenport, Harry Pearson, F. G. Maeder, W. J. Fleming, Sol Smith Jr., and Mrs. T. J. Hind, Mrs. G. F. Tyrrell, Alice Placide, Hattie Osborne, Mrs. M. E. Burroughs, the late Charlotte Crampton, and Miss C. Adams. The house, in common with the other New York theatres, was not reopened until April 26, when Mr. and Mrs. Chas. Kean, who had not been seen in this city since the stupendous production and three weeks' run of "Richard III" at the Park Theatre in January, 1846, opened as Cardinal Wolsey and Queen Katharine in "Henry VIII." In "Louis XI," produced during this engagement, J. F. Cathcart, Geo. Everett, and Miss Chapman, who had accompanied the Keans in their tour around the world, first appeared in New York. The Keans closed May 6, and from the 8th to the 26th J. E. Owens occupied the boards prior to going to England. The theatre was closed on the 27th to prepare for John E. McDonough's spectacle of "The Seven Daughters of Satan," which, produced on the 29th, ended the regular season on June 12. Samuel Colville entered on the 14th upon a Summer season that terminated with his benefit on Aug. 14, the stars in the interim being Mr. and Mrs. Harry Watkins and Kate Reignolds, the late W. H. Sedley Smith appearing on July 24 as Governor Heartall in "The Soldier's Daughter." He had already appeared at the Winter Garden as David Deans on May 6, 1865, for the benefit of his daughter, Mrs. Sedley Brown.

Mr. and Mrs. Charles Kean began the regular season on Aug. 28, 1865, the engagement being their last in America. Frank Drew appeared on Sept. 2 and 9, and Boothroyd Fairclough on Sept. 23, on which and other Saturdays the Keans did not play. They closed on Friday night, Sept. 22; and on the 25th Mme. Celeste made her first bow in this city since the Summer of 1852, appearing in "The Woman in Red," with which she also closed Oct. 7. On the 9th F. S. Chanfrau began in T. B. De Walden's "Sam," then first seen in New York, and in which C. T. Parsloe Jr., F. J. Evans (announced as first appearance in New York), and W. C. Forbes, W. H. Hamblin, Harry Jordan, and Thomas Blades De Walden (all four dead), together with Olive Logan, Miss Merry, Miss H. Osborn, Saidee Cole, and Mrs. G. F. Tyrrell appeared. The piece ran until Jan. 6, 1866, sided by a revival of "Mose." On the 8th John E. Owens, returned from Europe, appeared in a reconstructed version, enlarged from one to three acts, of "The People's Lawyer;" and in the course of his stay, which extended to the matinee of April 28, J. W. Albaugh, Thomas W. Keene, J. K. Mortimer, and Mrs. Agnes Hind, Mrs. Humphrey Bland, Celia Logan, and Miss Josie Tyson, not heretofore mentioned during the Wood regime, were visible. A Summer season began on April 30, the attraction being the late Adah Isaacs Menken in "Mazeppa," "The French Spy," and William in "Black-eyed Susan." This was her last engagement in this city. It ended on May 25, in consequence of her serious illness, and there was no performance on the afternoon of the 26th or that night. On the 28th Helen Western resumed, ending on June 16, the season winding up on the 18th with a benefit to the stage-manager, the late George H. Gilbert, when Eloise Bridges appeared as Helen Magregor in "Rob Roy," and Menken arose from a sick-bed to play William in "Black-eyed Susan." Kathleen O'Neil also sang her specialty "Kitty from Cork, I oh! I oh!" to repeated encores. After nearly a six years' career in the Atlantic States, Kitty went to California, and seems to have been lost to the profession somewhere in Texas.

James Stark, as Richelieu, began the season of 1866-7 on Aug. 20, J. E. Nagle, G. C. Davenport, M. W. Leffingwell, John Jack, G. W. Reed, John Nunan, Frank Evans, Mr. and Mrs. G. W. Stoddart, the late W. L. Jamison, Mrs. Henry Chapman, Mrs. G. H. Gilbert, and Celia Logan being of the support. As Marion De Lorme, Miss Helen Coleman was announced as making her first appearance in New York, although she had left Richmond, Va., about 1853, when she was nearly twenty years old, with the intention of coming to this city to adopt the stage as a profession. She had long had a fondness for the drama, and on one occasion, while practicing the death-fall in Richmond, had the unutterable misfortune to crush the life out of a favorite cat in the family circle in which she resided. As Francois in "Richelieu," Miss Alice Grey, now of Daly's Fifth-avenue company, was announced as making *her* first appearance in New York, but she had been a favorite at the Broadway Theatre seven years before, and at the Bowery Theatre nine years before. On Aug. 25, as the Count De Moor in "The Robbers," John Jack was announced as making his first bow in this city; and in his case, as they may have been in that of Helen Coleman also, the bills were right, we opine. On Aug. 29, Stark produced the drama of "Napoleon," announced as "for the first time in America." It was represented as having been written for G. V. Brooke. The piece had been played twenty years before at the Walnut-street Theatre, Philadelphia, when it was not called "Napoleon." It was not written for Brooke, although it came into his possession. Its author was the late Charles Fawcett, father of the comedian Owen Fawcett. At its original presentation, C. W. Couldock was the Napoleon, Ben. G. Rogers the Pipo, Miss Kate Wemyss the Josephine, and the late George F. Marchant the Gustave. It was then called "The Painter of Brienne," and its being in the possession of G. V. Brooke, and thence in that of James Stark, is to be accounted for by the fact that Mr. Fawcett loaned a copy of it to the late J. Hall Wilton the agent, whose memento of what he borrowed was something prodigious negatively. Stark closed on Sept. 8, and on the 10th, as Robert Landry in "The Dead Heart," Edwin Adams began an engagement that lasted until the 22d, during which he produced, for the first time in this city, the late Judge Robert F. Conrad's tragedy of "The Heretic," written for Edwin Forrest, but never played by him, we believe. From Sept. 24 to Oct. 6 the late J. H. Hackett held the boards, the late Dan Symons on the first-mentioned date, as Dr. Caius in "The Merry Wives of Windsor," making his initial bow in America. On Oct. 8, Maggie Mitchell, with James W. Collier at her back, began for four weeks; and on Nov. 5, supported specially by Mrs. J. W. Lanergan, Charles Dillon opened, closing Dec. 1. On the 3d, Olive Logan's "Armadale," with Kate Reignolds as Miss Gwilt, was produced as a novelty, and it sustained itself until the matinee of the 8th. From the night of the 8th to the 15th E. L. Davenport played, and on the 17th John E. Owens reappeared, withdrawing Jan. 12, 1867. The Worrell Sisters, with Mrs. G. P. Farren and Welsh Edwards in the company, played from Jan. 14 to Feb. 23, and Mr. and Mrs. Barney Williams succeeded on the 25th. D. H. Harkins then making his first appearance at that theatre, as Robert O'Neil in "The Fairy Circle." On April 1 Barney Williams became the lessee, vice George Wood; and the late William A. Moore, as stage-manager, filled the vacancy occasioned by the death of George H. Gilbert on Dec. 12, 1866. Maggie Mitchell was the star for four weeks, and J. H. Hackett for two, and the regular season ended on May 25. The late Lucille Western, with Hattie Thorne, J. W. Blaisdell and W. E. Sheridan as support, on May 27 inaugurated a Summer season under W. A. Moore's management. Miss Western closed on July 6, and the late Julia Dean Hayne reappeared in the metropolis, after a very lengthy absence, on July 8, playing Julia to the Sir Thomas Clifford of McKee Rankin. On the 10th she brought out Wilkie Collins' "Woman in White," and on July 27 she withdrew. The season closed on July 30 with a benefit to W. A. Moore, when Miss Hayne played Constance in "The Love Chase," Lucille Western acted Gertrude in "The Loan of a Lover," and little Ella Chapman twanged the banjo.

On Aug. 5, 1867, William J. Florence, who in the litigation that ensued between himself and Lester Wallack testified that he had memorized the play after seeing it produced at the Prince of Wales' Theatre, London, and from memory transferred it to paper, produced the late T. W. Robertson's "Caste" for the first time in America. Lester Wallack, who had received the play from its author, sought to enjoin Florence, but was non-suited under a defective copyright law. The piece was strongly cast: Hon. George D'Alroy, W. J. Florence; Sam Gerridge, Edward Lamb; Captain Hawtree, Owen Marlowe, since deceased; Eccles, William Davidge; Polly Eccles, Mrs. W. J. Florence; Esther Eccles, Mrs. F. S. Chanfrau; Marquise St. Maur, Mrs. G. H. Gilbert. It kept the stage until Aug. 31, when other engagements of the Florences enforced its withdrawal. The regular season was begun Sept. 2, the star being Edwin Forrest, who, except on Saturdays, played for six nights. Those Saturdays Sept. 7, 28, and Oct. 5 and 12, benefits were taken in this order by Mrs. F. S. Chanfrau, J. W. Collier, Barton Hill and Harry Eytinge; while on Saturday, Sept. 14, "The Marble Heart" was played at night, and on Sept. 21 "The Drunkard." Prominent among Forrest's support were W. E. Sheridan (specially engaged), John Jack, F. J. Evans, G. W. Stoddart, young George Jordan, H. Howard and John Moore, and Mrs. G. H. Gilbert, Mrs. G. W. Stoddart, Mrs. Harry Chapman, Miss Ella Turner, Isabella Freeman, Miss Blaisdell, Miss Cave (probably Fanny) and Kate Newton. Miss Lillie was, as usual, Forrest's main-stay, and for a time Mme. Ponisi, as customary whenever she was available, co-operated with him. On Oct. 14, Julia Dean Cooper (instead of Hayne, now) began what proved to be her last engagement in this city. She was supported by Frank Lawlor, and closed on Oct. 26, being followed on the 28th by the Florences in their drama of "Inshavogue, or the Wearing of the Green." McKee Rankin was added as Hawkshaw when, on Nov. 10, Florence revived his Winter Garden success of Bob Brierly in "The Ticket-of-leave Man," which drama carried the Florences to their closing night, Dec. 14. On the 16th Charles Reade's dramatization of Tennyson's poem of "Dora" was first produced in this city, with Mrs. D. P. Bowers in the title-role, and Theodore Hamilton as William, both being newcomers. On Dec. 30 Mrs. Bowers appeared as Mary Stuart in Edmund Falconer's translation of Schiller; on Jan. 24, for her benefit, she played Juliet to the Romeo of her sister, the late Mrs. F. B. Conway; and on the 25th she closed, letting in Lotta on the 27th in "Little Nell and the Marchioness." Lotta finished on Feb. 22, and on the 24th F. S. Chanfrau appeared in "Sam," which ran until March 22. On the 24th its companion-piece, "Joe," also by T. B. De Walden, was brought out. During the engagement of Chanfrau, which extended to April 11, the additions to the company were C. T. Parsloe Jr., T. B. De Walden, and the late Charles Hale. From April 13 to May 30 Mr. and Mrs. Barney Williams played, and from June 1 to 6 Matilda Heron appeared in "Camille," which closed the regular season. On June 8 a Summer season was instituted by Aug. Daly with his sensational drama "A Flash of Lightning," in which appeared, among others, the late Harry S. Murdoch and Miss Amelia Harris, J. W. Williamson, J. H. Jack, J. K. Mortimer, H. C. Ryner, G. F. Browne, James Carden, young G. C. Jordan, Blanche Grey, Ella Turner, Kitty Blanchard and Miss Cave. It ran until Aug. 1, and on the 3d Harry Watkins and wife produced the former's dramatization of one of Miss De La Rame's ("Ouida") novels, here called "Trodden Down, or Under Two Flags." On Aug. 24 "Foul Play" was produced by the seceding company from the New York Theatre, headed by D. H. Harkins as manager, and embracing Miss Mary Wells and F. G. Maeder, and the late Louise Hawthorne, W. H. Whalley and J. G. Burnett. J. H. Jack and McKee Rankin were additions to the piece at the Broadway. An effort to restrain Harkins from playing it led to a conflict, behind the scenes, between stage-employes and the Sheriff's officers, and two of the former were shot by the latter, though not fatally. Harkins, whom the officers of the law were seeking, had left the theatre, and, his place being filled, the play proceeded. It was Boucicault and Reade's joint version, and on the next night a version by Boucicault alone was substituted, in deference to an injunction as to the other. After the performances of Aug. 27 Harkins and his company vacated, and thus the season terminated. The receipts for the first three months of this year, according to the published revenue returns, were $12,118, $22,833 and $13,884, the honors thus falling to Lotta, who played from Jan. 27 to Feb. 22.

The last regular season began on Aug. 31, 1868, with Mrs. F. W. Lander in "Elizabeth, Queen of England," James Carden, J. H. Taylor and the late Miss Kate Newton being among her support. On Sept. 28 W. J. Florence succeeded Mrs. Lander, producing "L'Abime," a dramatization of "No Thoroughfare." Mrs. Florence appeared on Oct. 26, and the twain gave way to Mrs. Lander, who opened on Nov. 9 in "Marie Antoinette," which was kept on for two weeks. Mr. and Mrs. Barney Williams beginning on Nov. 23 and closing on Jan. 23, 1869, having on Dec. 7 produced their new drama of "The Emerald Ring," by John Brougham, which suggested the idea, carried out at the subsequent Saturday matinees, of presenting every lady spectator with "an emerald ring." From Jan. 25 to Feb. 13 John Owens played in "Solon Shingle," "The Victims" and "The Live Indian," and the star from Feb. 15 to March 6 was Marie Zoe, who brought out "Nita" (produced in the prior November at the Park Theatre, Brooklyn), and was followed by Kate Reignolds in "The Shadow of a Life" on the 6th. This drama was stated to have been written for her while she was in London, Eng. After her came C. W. Couldock and his since deceased daughter, who played from March 29 to April 2, and on the 4th Mr. and Mrs. Barney Williams returned. On April 23 Barney Williams had a benefit, when, called before the curtain, he pronounced the valedictory of the house. At the matinee of the 24th, in "The Fairy Circle," the Williamses closed their engagement, the last of all in this time-honored spot, and at night J. C. Williamson had a benefit. On Monday, the 26th, Harry Pray, the treasurer, benefited, as did John Jack on Tuesday, when he played Falstaff in "Henry IV;" and on Wednesday, April 28, 1869, the last performances took place, being for the benefit of William A. Moore, stage-manager, the Williamses appearing in "Ireland As It Was," the Florences in "The Returned Volunteer," the Rigl Sisters dancing "The Kiss Waltz," Abner S. Brady and J. R. Pickering riding a velocipede, Mlle. Bonfanti and Sig. Novissimo executing a pas-de-deux, and the late stock company winding up with the petite comedy of "A Game of Tag."

THE DISGUISES OF AUTHORSHIP.

COMPILED FOR THE NEW YORK CLIPPER.

[The names having a * affixed are those of writers who are known to be dead. The † affixed indicates that the writers are or have been contributors to the sporting press.—ED. CLIPPER.]

A.

AGAPIDA, Fray Antonio—Washington Irving.*
ADDUMS, Mozis—Dr. Geo. W. Bagley.
AGATE—Whitelaw Reid.
ARP, Bill—Hon. Charles H. Smith.
ARIEL—Stephen Fiske.
AN OLD STAGER—Maunsell B. Field.*
AUNT FANNY—Mrs. Fanny Barrow.
ALLSPICE,† Zekel—John Cooper Vail.
ALICE, Cousin—Mrs. Alice B. Haven.
AUTOCRAT OF THE BREAKFAST TABLE—Oliver Wendell Holmes.
ADELER, Max—Charles H. Clark.
ANCIENT, Oliver—Robert W. McAlpine.
AUGUR† (London *Sporting Life*)—Henry Mort Feist.*
ALDERMAN ROONEY—D. O'C. Townley.
ACKER—Gen. J. W. De Peyster.
ACORN†—Mr. Oakes* of Boston.
ASMODEUS—Thomas Nichols.*
ASMODEUS—Thadeus W. Meighan.*
ANACHARSIS—Baron Jean Baptiste.*
ASTRÆA—Mrs. Alfred Behn.*
ALEXANDER THE CORRECTOR—Assumed by Alex. Cruden.*
AUBIN, St.—Honore de Balzac.*
ALBIN, St.—Honore de Balzac.* Also wrote as "M De Viellerge."
ALEXIS, Willibad—Wilhelm Haring,* German novelist.
ABERDEEN†—Hugh D. McIntyre.

B.

BAYARD,†—Franklin J. Ottarson.
BURLEIGH—Mathew Hale Smith.
BIGLOW, Hosea—James Russell Lowell.
BERNARD, Camille—Madame Ratazzi.
BRENTFORD, Burke—Nathan D. Urner.†
BILLINGS, Josh—Henry W. Shaw.
BOYD, Belle—Mrs. Hardinge.
BOZ—Charles Dickens.*
BRICKS, George Washington—J. E. Hatcher.
BARRETT, Walter (clerk)—Joseph A. Scoville.*
BROWN, Tom—Thomas Hughes, M. P.
BUTTONS†—T. Z. C. Cowles.
BUNTLINE, Ned—E. Z. C. Judson.
BENSON,† Carl—Charles Astor Bristed.*
BROWNE,† Vandyke—Marc E. Cook.
BALFOUR, Clara—Mrs. Felicia Dorothea Hemans.*
BRAMWAHLD, Theo.—George Kent.*
BRITTLE, Gath—Robert W. McAlpine.
BEE-HUNTER,† The—Col. Thomas B. Thorpe.
BERMUDAS†—Charles T. Harris.
BARRINGTON, F. Clinton—Julius Warren Lewis.*
BOB O' GOTHAM†—Robert H. Greeley.
BINNACLE†—W. W. Lewis.
B. HACKLE†—A. Monheimer.
BRUDDER BONES—John F. Scott.*
BELL, Currer—Charlotte Bronte.*
BELL, Acton—Annie Bronte.*
BELL, Ellis—Emily Bronte.*
BEDE, Cuthbert—Rev. E. Bradley.
BROWN THE YOUNGER, Thomas.—Thomas Moore.*
BARD, The—Edward Jerningham.*
BOWLES, Catherine—Mrs. Southey.*
BERWICK, Miss Mary—Miss Adelaide Ann Procter.*
BROOKLYN—Thomas Kinsella (of *Eagle*).
B. T.—Amos Torrey.
BRICK TOP—George Small.
BRICK, Titus—Augustus Seaman.*
BELSHAZZAR—Augustus Watters.
BURNEY, Miss—Madame D'Arbley.*
BICKERSTAFF, Isaac (Dean) Swift.*
BANKER POET—Charles Sprague of Boston.*
BLANCHE—Mrs. E. B. Field (*Saturday Night*).

C.

CHANCELLOR, The—Robert D. Holmes.*
CORNY O'LANUS—John Stanton.*
CLAVERS, Mrs. Mary—Caroline Matilda (Stansbury) Kirkland.*
CRINKLE, Nym—Andrew C. Wheeler.
CARLTON, Carrie—Mrs. Washington Wright.
CARLTON, Cousin May—Miss M. A. Earlie.
CARLTON, Ethel—Miss Olivia King.
CARLETON—Charles Carleton Coffin.
CHAM—Amadee De Noe.
CRAYON, Geoffrey—Washington Irving.*
CORNWALL, Barry—Bryan Waller Procter.*
CROAKER—Joseph Rodman Drake.*
CROAKER JR—Fitz-Greene Halleck.*
CROAKER & Co.—J. R. Drake* and Fitz-Greene Halleck.*
CRAYON, Porte—Mr. Strothers.
COUNTRY PARSON—Rev. A. K. H. Boyd.
CREYTON, Paul—J. T. Trowbridge.
CROWFIELD, Christopher—Mrs. Harriet Beecher Stowe.
CRICK†—H. C. Crickmore.
CURIOSSHOY, Andreosey (Parsee Merchant)—Joseph S. Moore.
CASUAL, The—John Greenwood.*
CYPRESS JR.†—Mr. Hawes, a lawyer.*
CAREY, Mathew—Augustus R. Cazauran.
CADWALLADER (Brooklyn *Eagle* and *Union*)—William C. Hudson.
CLARK, Ada—Mrs. J. F. Noyes, *nee* Jane McElhenny.*
CARLOS, Don—Henry P. Cheever† (cor. Phila. *Sunday Mercury*).
CAPTAIN, The—William C. Gover.
CRUSCA, Della—Robert Murray.*
CROWQUILL, A.—Alfred Forrester,* English humorist.
CAUSTIC, Christopher—Thomas Green Fessenden.*
CADENUS—Dean Swift.*
CAUDLE, Mrs. Margaret—Douglas Jerrold.*
CLARIDGE, John (the Shepherd of Banbury)—Dr. John Campbell.*
CRISPUS—Major C. C. Wheeler (Brooklyn *Eagle*).
CYMON—Frederick Somerby* (in Boston *Post*).
C. L. I. O.—Four letters with which Addison* variously, one at a time, signed his articles in *The Spectator*. Hence it has been improperly assumed that "Clio" was his *nom de plume*.
CLIO—Edwin J. Reilly.
CHARCOAL SKETCHMAN—Joseph C. Neal,* author of "Charcoal Sketches."
CAMPBELL, Ellen A. F.—Miss Abbie Flanner* of Mt. Pleasant, O. She was Fitz-Greene Halleck's unknown admirer. The two corresponded, but never met.
CORN-LAW RHYMER—Ebenezer Elliott.*
COOLIDGE, Susan.—Miss Susan C. Woolsey.
CRITIQUE, Le Prince de la—Assumed by Jules Gabriel Janin.*
CONFEDERACY, The Literary—W. C. Bryant, G. C. Verplanck, and Robert Sands. See *nom de plume* of "Francis Herbert, Esq."
CHATTY†—J. B. Ford of St. Louis.
COMSTOCK, Hark—P. C. Kellogg.

D.

DISBANDED VOLUNTEER—Joseph Barber.*
DOESTICKS,† Q. K. Philander—Mortimer Thompson.*
DOWNING, Major Jack—Seba Smith.*
DOWNING, Major Jack—Charles Augustus Davis.* NOTE.—Mr. Davis was the second, and his letters were written from Washington to the *Daily Advertiser* of this city.
DANBURY NEWS MAN—James M. Bailey.
DODGER—Peter Thompson.
DON—James H. Connolly.
DIABOLUS—Joseph Howard Jr.; also "Monsieur X."
DE L.,† G.—Capt. Henry, U. S. Army.
DINKS†—Officer in Royal Canadian Rifle Corps.
DEAD BEAT—Joseph Howard Jr.
DOW JR—Elbridge G. Paige.*
DOG WHIP†—L. D. Smith.
DIOGENES JR.—John Brougham (in *Lantern*).
DELANEY, Mrs.—Mary Granville.
DAFFFIL—George Lippard.*
DR. ROBINSON—Dennis Hannegan.*
DR. BRONSON—W. A. Peters.
DELAUNEY, Le Vicomte—Mme. Girardin.*
DELTA—David M. Moir.*
DEMOCRITUS JR.—Robert Burton.*
DRAPIER, M. B.—Dean Swift.*
DUN-SHUNNER, Augustus—Prof. William E. Aytoun.*
DR. SYNTAX—Archibald D. Gordon.
D. O'N.—Daniel O'Neill (in Pittsburg *Dispatch*).
DONKEY, John—Thomas Dunn English. NOTE.—He was also spoken of as the "Aristidean," having edited a magazine of that name.

E.

ELLA LOUISE—Mrs. Louise Chandler Moulton.
ELIOT, George—Mrs. George Henry Lewes (see "Vivian"), *nee* Marian Evans.
EASY CHAIR—George William Curtis.
EXPRESS† (chequers)—A. J. Dunlap.
EX-EDITOR,† An—Col. Thomas Picton.
EDWIN—Thomas Vaughn.*
EPHEMERA†—Edward Fitzgibbon.
EGERTON, Wild†—Brook McVicker.
ECHO CLUB, The Diversions of—Written anonymously by Bayard Taylor (in *Atlantic Monthly*).
ETTRICK SHEPHERD—James Hogg.*
ESPRIELLA—Robert Southey.*
EGG†—E. Johnson of Cincinnati.

F.

FADETTE—Miss Marion C. L. Reeves.
FAT CONTRIBUTOR, The—Wm. Makepeace Thackeray.*
FAT CONTRIBUTOR, The—A. W. Griswold.
FAWKES†, Guy—Ed. James.
FERN, Fanny—Mrs. Sarah Payson Parton.*
FORRESTER, Fanny—Mrs. Emily C. Judson, *nee* Emily Chubbuck.*
FORRESTER†, Frank—Henry William Herbert.*
FIGARO—Henry Clapp.
FITZBOODLE, Esq., George—William Makepeace Thackeray.*
FRANCO, Harry—Charles T. Briggs.
FLANEUR—Kenwood Philp.†
FLANEUR—Son of Col. Green (in Boston *Post*).
FATHER PROUT—Rev. Francis Mahoney.
FUDGE FAMILY, The—Thomas Moore.*
FRIEND OF THE FAMILY, A—William Ayrton.
FREEMAN, Mrs.—Duchess of Marlborough.*
F. F. OF "THE CEDARS"†—Henry William Herbert.*
"FEDERALIST," The—John Jay,* James Madison,* and Alexander Hamilton,* contributors to.

G.

GREENHORN—George Thompson.*
GALOOT†—Edward P. Kendall.
GAR (of N. Y. *Times*)—R. E. Garczynski.
GATH—George Alfred Townsend.
GLYNDON, Howard—Miss Laura C. Redden.
GREENWOOD, Grace—Mrs. Sarah Jane Lippincott.
GAY, Getty—Mrs. William Bennett.
GRAY, Barry—R. G. Coffin.*
GOOFT, Ootty—Gus Phillips.
G. W. S. (N. Y. *Tribune*)—George W. Smalley.
GUYON†—R. Young.
GAULTIER, Bon—Prof. William Edmondstoune Aytoun* and Theodore Martin.*
GLASSE, Mrs.—Sir John Hill.* Also said to have been Hannah Glasse.*
GENEVESE TRAVELER, The (American cor. London *Times*)—Mathew L. Davis.*
G. W. B.—George W. Blunt in *Evening Post*.
GRADUATE OF OXFORD, A—John Ruskin.
GINX'S BABY—Hon. Edward Jenkins, M. P.
GROWLER, The—Spencer Wallace Coan.
GOOSE, Mother—Charles Perrault.* Fairy tales.
GOOSE, Mother—Thomas Fleet,* compiler of his mother-in-law's nursery rhymes.
GALAXY CLUB, The—Originally, Mark Twain; afterwards, Don Piatt (in *Galaxy*).
GREYSTEEL†—— Cummings.
GOTTHELF, Geremias—Albert Britzius,* Swiss author.

H.

HISTORICUS—Vernon Harcourt.
HARTE, Bret—Francis B. Harte.
HAMILTON, Gail—Miss Abigail Dodge of Hamilton.
HARLAND, Marion—Mrs. M. Virginia Terhune.
HOWARD, Daisy—Miss Myra Daisy McCrum.
HERBERT, Esq., Francis—William Cullen Bryant, Gulian C. Verplanck*, and Robert C. Sands.*
HAYWARD, Richard—Frederick S. Cozzens.
H. H.—Helen Hunt.
HALIFAX, John (Gent)—Miss Dinah M. Muloch.
HARKAWAY, Jack—Bracebridge Hemynge.
HOVEY, Wayne—William Johnston.

L.

L. E. L.—Letitia Elizabeth Langdon (Mrs. Maclean).*
L. C. M.—Louise Chandler Moulton.
LEATHERSTOCKING†—Dr. —— Dolby.*
LE PERRIN—Augustin Daly.
LE VOILA†—Col. Thomas Picton.
LEE, Holme—Harriet Parr.
LEE, Minnie Mary—Miss Julia A. Wood.
LITTLETON, Mark—A. Kennedy.
LYNN, Ethel—Mrs. Ethel Lynn Beers.
LARKIN†—John L. Cassidy.*
LEWALD, Fanny—Mme. Adolph Stahr.
LYNDON—Miss A. Bright.
LANDER, Meta—Mrs. Prof. Lawrence.
LEE, Alice G.—Miss Emily Bradley (Mrs. Joseph C. Neal).*
LAERTES—George Alfred Townsend.
LEVY, Jeremy—Dr. Lorton Osborne.
LITTLE, Thomas—Thomas Moore.*
LANGSTAFF, Launcelot—James Kirke Paulding,* in conjunction with William* and Washington* Irving.
LARIUS, R. Q.—Henry Arcularius.*

M.

MCARNO,† Mat—Theodore P. Cook.
MARYATT, Florence—Mrs. Ross Church.
MARVEL, Ik—Donald G. Mitchell.
MARVEL,† Scott—J. Dawson Findlay.
MEREDITH Owen—E. Robt[illegible] ulwer Lytton.
MUHLBACH, Louise—Mrs. Clara Mundt.*
MYRTLE, Minnie—Miss Anna C. Johnston.
MCARONE—George Arnold.*
M. H. B.—Mrs. Mary Hewins Burnham (St. Louis *Republican*).
MARTINGALE, Hawser—John J. Sleeper.
MANNERS, Mrs.—Mrs. Maria T. Richards.
MINOR TOPICS (N. Y. *Times*)—John Swinton.
MONADNOCK—Dr. Nichols.
MALAKOFF—W. E. Johnstone.
MARGINALIA—Edgar Allen Poe.*
MACE SLOPER†—Charles Godfrey Leland (Hans Breitmann).
MAJOR, The—Ben: Perley Poore.
MUL (Brooklyn *Sun*)—William H. Muldoon.
MY PEN (N. Y. *Pick*)—Caleb Dunn.
MARCELLUS,† P. H.—George Cronmiller Jr.
MACK (of Cincinnati *Commercial*)—Joseph B. McCullough.
MAC—C. E. A. McGeachy of *The Dunburian*.
MIRON,† (chess editor)—Miron J. Hazeltine.
MORTIMER†—J. M. Murphy.
MR. SPARROWGRASS—Frederick S. Cozzens.
MAN ABOUT TOWN—William H. Muldoon (Brooklyn *Sun*).
MORAY, John S.—Augustus R. Cazauran—(Brooklyn *Sun*).
MORLEY, Mrs.—Queen Anne of England.*
MORRIS, Peter—J. G. Lockhart.*
MULDOON, Major (of the Heavy Artillery)—Frank McCarthey.
MARKHAM, Miss—Miss Elizabeth (Cartwright) Primrose.
MAR-PRELATE, Martin—Unknown. Supposed to have been John Penry, or Ap Henry, executed in England.
MATILDA, Anna—Mrs. H. Cowley.*
MYRTLE, Minnie—Miss Sarah M. L. Bryan (Mrs. S. M. B. Piatt).
MARBLE,† Major—Henry P. Cheever.
MALAGROWTHER, Malachi—Sir Walter Scott's* actual *nom de plume*.
MAGUS OF THE NORTH—Assumed by Johann George Hamann,* a German writer.
MONTALTO, Louis de—Rev. Antoine Arnauld.*

N.

NORTH,† Christopher—Prof. John Wilson.*
NORTH, W. Savage—William S. Newell.
NASBY, Petroleum V.—D. R. Locke.
N. OF ARKANSAS†—Mr. —— Nolan.*
NEPTUNUS†—Benjamin Bruce.
NEPTUNUS†—Benjamin Ogle Taylor.*
NESTOR—Sir Richard Steele.*
NOVALIS—Friedrich von Hardenberg,* German poet.
NIMROD†—Charles James Apperley* (in *Quarterly Review*).

O.

OBSERVER†—Benjamin Bruce.
OBSERVER†—Ex-Gov. Benjamin Ogle Taylor.*
O'CATARACT, Jehu—John Neal.*
OLDSTYLE, Gent, Jonathan—Washington Irving.*
OPTIC, Oliver—William T. Adams.
OUIDA—Miss De La Rame.
O'DONOVAN, Mrs.—Mrs. O'Donovan Rossa.
O'REILLY, Private Miles—Charles Graham Halpine.*†
O'QUILL, Maurice—Martin Van Buren Dinslow.
O'DOWD, Darby—Mrs. Kate Luby.*
OLD CHALK—Henry Chadwick.†
OLDBUCK, Jonathan—
OLD SCOUT†—H. R. Merrill.
ON THE SQUARE†—Wm. B. Coddington.
O'PAKE—Frank A. Mallison.
O'HARA, Abel—John Banim the dramatist.*
O'HARA, Barnes—Michael Banim Jr.*
OLDSCHOOL, Oliver—Nathan Sargent.*
OLDFELLOW,† Alfred—
O. D. V.†—John H. Mack.
O. D. Uss.†—John H. Mack.
OCCIDENTE, Maria dell'—Mrs. Maria Brooks.*
O'DOHERTY, Morgan—Dr. William Maginn* (in *Blackwood*).
OLIVER†—Oliver Gibbs of Washington.

P.

PICK, Mr.—Joseph A. Scoville.*
PAUL, John—Charles H. Webb.†
PAUL, Jean—Jean Paul Friedrich Richter.*
PAUL, Marco (Adventures of)—Rev. Jacob Abbot.
PEASANT BARD—George Hill.*
PRESTON, Esq.,† Paul—Col. Thos. Picton.
PIPES,† Col. Jeems of Pipesville—Stephen Massett.
POMEROY, Brick—Mark M. Pomeroy.
PARLEY, Peter—Samuel G. Goodrich.*
PASQUIN, Anthony—John Williams.
PILGRIM, Peter—Dr. Robt. Montgomery Bird.*
PARIN, A. P. L.—Henry W. Faxon.*
PRIVATEER†—Charles J. Foster.
PERSONNE—E. G. P. Wilkins.*
PONINGOE—Caleb Dunn.†
PERKINS, Eli—Melville D. Landon.
PARTINGTON, Mrs.—P. B. Shillaber.
PEPPER, K. N.—James M. Morris.
PERCY, Florence—Mrs. Elizabeth A. Akers.
PHIZ—Halbot K. Browne.*
PHOENIX, GENTLEMAN, John—Capt. George H. Derby.*
PLUCHE, Esq., Chawles James de la—W. M. Thackeray.*
PEQUOT—Charles W. Marsh.*
PICCADILLY—Pierre S. Gerard.
PROTEUS†—— Carvalho.
PENMAN†—Charles Hallock.
PIFSKIO†—Com. L. A. Beardslee.
PODGERS†—R. L. Ogden.
PORCUPINE, Peter—William Leggett.*
P. P., Clerk of this Parish—John Arbuthnot.*
PINDAR, Peter—Dr. John Wolcott.*
PHILISIDES—Sir Philip Sidney.*
PASQUIN, Tony—John Williams.*
PLYMLEY, Peter—Sidney Smith.*
PORCUPINE, Peter—William Cobbett.*
PATTISON, Peter (Edited by "Jedediah Cleishbotham," which see)—Sir Walter Scott.*
PHILOSOPHER OF THE UNKNOWN—Assumed by Louis Claude de St. Martin,* French.
PIANIST, A—Louis M. Gottschalk* (in *Atlantic Monthly*).
POTIPHAR PAPERS—George William Curtis (in *Atlantic Monthly*).
PEER'S SON, A—George John Douglass Campbell, Duke of Argyle, and father of present Marquis of Lorne.
PRINCE†—L. N. Salmon.

Q.

QUERY†—James T. Brady.*
QUICK,† Tom—George B. Wooldridge.*
QUENCHER,† Mark—Charles M. Connolly.
QUIVER—Timothy Dyson.

R.

REID, Christian—Miss Frances C. Fisher.
ROMANUS—Rev. F. J. Lenihan.*
ROBERTJEOT—John Sanderson.*
RIFLE†—George H. Butler.
RIE, Mary—Miss M. Walsingham Cream.
RIDGES,† B.—Bridges W. Smith.
ROBINSON, Richelieu—William E. Robinson.
RESTLESS JIMMY†—James Hull.
ROBIN, Poor—Robert Herrick.*
R. G. W.—Richard Grant White.
REVILO†—Oliver P. Marshall.

S.

SAND, George—Mme. Dudevant (*nee* Aurora Amandine Dupin).
SAND, Jules—Jules Sandeau and Mme. Dudevant.
STERNE, Daniel—Countess D'Argouet.
STACK, Baron—Mme. Ratazzi.
SCRIBER, Peter—Charles Augustus Davis.*
SLINGSBY, Philip—Nathaniel P. Willis.*
SIR TOBY†—Scott Sutton.
SANDERS, Richard—Benjamin Franklin.*
STONEHENGE†—J. H. Walsh.
SOLOMONS JR., Isaac—William Makepeace Thackeray.*
SULKY†—Henry W. Arcularius.*
SMITH JR., John, of Arkansas—Sylvester S. Southworth.*
SHIRLEY—John Skelton.
SATANELLA—Mrs. Mary Hewins Burnham.
SENTINEL—William H. Bogart.
STRAWS†—J. M. Fields the actor.*
SLATER,† Vic—Charles M. Connolly.
SLICK, Sam—Judge Thomas C. Haliburton.*
SACKET,† Harry—Andrew Dixon.
SIVAD—James Davis (in N. Y. *World*).
SEARCH, Edward—Abraham Tucker.*
SAINTINE—Joseph Xavier Boniface.*
ST. HILAIRE, Marco de—Emile Marc Hilaire.*
SILVERPEN—Eliza Meteyard.*
SPY IN WASHINGTON, The—Mathew L. Davis.*
SENTIMENTAL IDLER, A—Harry Harwood Leach.
SQUIBOB—Capt. George H. Derby.*
SEARLE, January—George S. Phillips.
ST SLOKUM†—Henry P. Cheever.
SKINNER, Mose—
SMITH, Esq.,† John—Seba Smith.*
SHOWMAN, A Traveling—John M. Dilks.
SMECTYMNUUS—Stephen Marshall, Edward Calamy, Thomas Young, Matthew Newcomer and William Spurston, all five* Presbyterian divines assailing Episcopalians. Note the initials of the names, substituting double u for W. See, also, "C. L. I. O.;" and "Talvi," substituting I for J.
SHAKER, A—Elder F. W. Evans (in *Atlantic Monthly*).
S. S. C.—Silliman S. Conant, reviewer.
S. W.—Samuel Ward of Washington.
SCRIBLERUS Mortinus—John Arbuthnot,* Jonathan Swift,* and Alexander Pope.*
"STRING OF PEARLS," The—Written anonymously by George Paine Rainsford James,* known as "The Solitary Horseman."
"SALMAGUNDI"—See "Launcelot Langstaffe" for contributors thereto.
SOLITARY HORSEMAN, The—See "String of Pearls."

T.

THE MAN WHO KEEPS HIS EYES AND EARS OPEN—Henry Ward Beecher.
TIVAG†—Daniel E. Gavit.*
TEWKSBURY—William Porter Ray.*
TITMARSH, Michael Angelo—W. M. Thackeray.*
THOMAS, Annie—Mrs. Pender Cudlip.
TINTO, Dick—Frank B. Goodrich.
TITCOMB, Timothy—Dr. Josiah Gilbert Holland.
TRUE, Fanny—Miss Mary Asenath Short.
TENALLA—Mary Bayard Clarke.
TWAIN, Mark—Samuel Clemens.
TOUCHSTONE†—John Darcie.
TODD, Laurie—Grant Thorburn.*
TRUMPS†—Dr. J. C. McCollum.
TRINCULO—Andrew C. Wheeler.
TALL SON OF YORK†—William T. Porter.* NOTE.—Not a *nom de plume*, but (like "Puffer Hopkins" to Cornelius Mathews, "Wizard of the North" to Sir Walter Scott, "Wagoner Boy" to Hon. Thomas Corwin, "Little Villain" to Henry J. Raymond, etc.) applied by others.
TRIANGLE—Frank Bellew.*
TENPIN BOY†—Francis S. Smith.
T. T.—Theodore Tilton.
TALVI—Mrs. Dr. Edward Robinson (*nee* Theresa Albertina Louise von Jakob).
TEMPLE, Launcelot—John Armstrong.*
TICKLER, Timothy—Sym,* a lawyer—in *Blackwood*.
T. W.—Thurlow Weed.
TWO BROTHERS—Charles and Alfred Tennyson.

U.

UNCLE TOBY—Rev. Tobias Ham.*
UNCLE SCHNEIDER†—C. M. Connolly.
UBIQUE†—P. Gilmore.
URBAN, GENT., Sylvanus—Pretended publisher of *Gentleman's Magazine*.

V.

VIVIAN—George Henry Lewes.
VICOMTE D'ALBANS—Mme. Ratazzi.
VIATOR†—Benjamin Ogle Taylor.*
VIRGINIA CONFEDERATE—A. M. Keiley.
VETERAN OBSERVER—E. D. Mansfield.
VIDOCQ—Col. Charles Ashton Hankins.
VETERINARIANT, A Professional—Prof. A. S. Copeman.
VITALIS—Erik Sjoberg.*
VAGABOND, The—Adam Badeau.

W.

WILMHURST, Zavarre—William Bennett.
WAGSTAFFE, Theophile—Wm. Makepeace Thackeray.*
WARRINGTON—William S. Robinson.
WARD, Artemus—Charles Farrar Browne.*
WOODFERN, Winnie—Mary W. Stanley Gibson.
WIDE AWAKE†—George W. (Pony) Moore.
WATCH RETURNS—John M. Moore.*
WILLIAM HENRY—Mrs. M. A. Diez.
WATER POET, The—John Taylor.*
WETHERELL, Elizabeth—Miss Susan Warner.
WHARTON, Grace—Mrs. Anthony Todd Thomson (*nee* Katherine Byerley).*
WHARTON, Philip—(Her son)—J. P. Thomson.
WHISTLECRAFT, William and Robert—John Hookham Frere.*
W. H. H.—William Henry Hurlbut (*World*).
WONDER, Tom—— Tush.

X.

XEURTHE—Miss Parmelia S. Vining.
XAVIER—Joseph Xavier Boniface.*

Y.

YOUNG RAPID†—Col. T. Allston Brown.
YOUNG 'UN,† The—Mr. Burnham.
YENDA, Mot—Thomas Adney.*
YENDYS, Sydney—Sydney Dobell.*
YORKE, Oliver—Pretended publisher of *Fraser's Magazine*.

Z.

ZISKA—Amos J. Cummings.
ZADKIEL—Lieut. Morrison, R. N.
ZENA, Harry—Col. George H. Butler in Panama *Star and Herald*.

On some future occasion we shall make this list more nearly complete by the addition of not only such names as may be communicated to us by our readers, but also of those already at our command, but for which we have not space in this issue.

IS THIS MANNA?—In conversation with A. J. Dufur, not long ago, he informed me that he had come across a strip of country three miles wide, stretching southeast from the Willamette River, near Oregon City, to the Cascade mountains, which is a natural honey-producing district. In the foothills of the mountains the honey-dew, which is peculiar to this district, within the boundaries it covers, falls so heavily as to incrust the foliage. Throughout this belt of country bees are better off than bees in clover, for they literally scrape up the ready-made honey, and, after filling their hives, build and fill comb on the outside. Mr. Dufur says that he saw eighty pounds of honey taken from the underside of a pole stretched across a fence. It would be a very interesting region for naturalists to investigate, especially as no satisfactory solution of the phenomenon has ever yet been reached, and this especial locality seems to develop the so-called honey-dew year after year in remarkable quantity.—*The Sacramento Record-Union.*

A BAD COUGH.—Charles Lamb was once riding in a stage-coach in company with one of those sympathizing souls who are ever on the lookout for an opportunity to compassionate affliction. "What a bad cough you have, sir!" said the sympathizing one, after Lamb had recovered from a violent fit of coughing. "I know it," replied Lamb, "but it is the best I can do."

THE GAME OF CHESS.

To Correspondents.

C. B. COOK, Philadelphia.—Send us a stamped envelope, with address, and we will forward you S. Loyd's second solution of your first 3-mover.

JOS. N. BABSON.—Will do what we can to further your laudable design.

DR. (JUR.) G. P. Q.—The chess item is welcome.

HERR H. MEYER.—You have *carte blanche* as to writing up our Tourney for any English or German chess publication.

W. S. HALLOCK.—Accept our most hearty thanks for the numbers of your valuable "Chess Journal."

I. D. J. S.—The most sparkling and trenchant specimen yet—and *vs. such* an antagonist. Your estimate is correct.

W. MELVILLE FOWLER.—We should be thankful to be kept advised of Mr. Mason's progress.

S. LOYD.—When you write: "Let us not be such strangers any more," we applaud to the echo.

GEO. E. CARPENTER.—We have "done our possible"—till further advices.

"THERE ARE NOT half a dozen composers living who can make good four-movers, even."—*S. Loyd.* Then our Tourney has been exceptionally fortunate; for there are five composers, every one of whom has *proved* his ability to construct not merely a "good 4-move," but one of surpassing excellence.

Literary Chess Tournament.

For the purpose of advancing the literature of chess, and opening up a new field to the admirers of the game, *The Hartford Times*, finding the field of problems very thoroughly worked, offers the following prizes for a literary competition: $25 in gold for the best original chess poem, $25 in gold for the best original chess essay, and $25 in gold for the best original chess story.

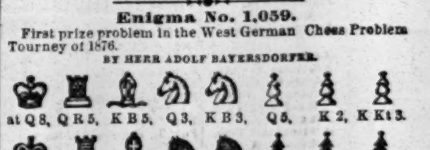
CONDITIONS.

1. Competition free to all. 2. No restrictions as to the length of the articles. 3. American competitors must send in their contributions on or before May 31, 1877. And foreign competitors, on account of distance, will be allowed one month longer, bringing it to June 30, 1877. 4. The prizes will be awarded by a committee appointed by the editor of this column. [*Hartford Times.*—ED. CLIPPER.] 5. The contributions or compositions are to be the exclusive property of the editor, to be used as he pleases. 6. The prizes will be awarded and paid as soon as possible after the Tourney is closed. 7. The name of the author must accompany the article, but will not be made public without the consent of the writer. 8. Any article entered for competition must have a suitable heading as a distinguishing mark for the convenience of the examining committee.

Enigma No. 1,059.

First prize problem in the West German Chess Problem Tourney of 1876.

BY HERR ADOLF BAYERSDORFER.



at Q 8, Q R 5, K B 5, Q 3, K B 3, Q 5, K 2, K Kt 3.

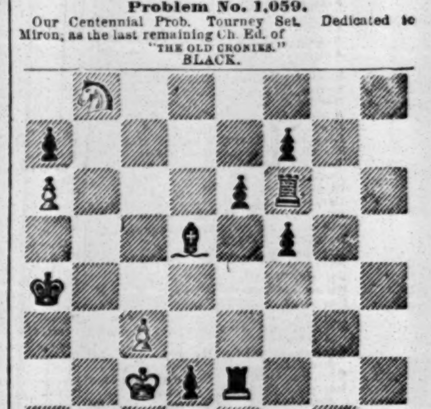
at Q 3, K Kt 8, Q B 7, Q 8, K Kt 7, Q R 7, Q B 4, K 3, and 6.

White to play and give mate in four moves.

Problem No. 1,059.

Our Centennial Prob. Tourney Set. Dedicated to Miron, as the last remaining Ch. Ed. of "THE OLD CRONIES."

BLACK.



WHITE.

White to play and give mate in four moves.

Game No. 1,059.

One of the *causes celebres* of our late Free Centennial Tourney between Jas. Mason of New York and J. Edward Orchard of South Carolina.

FRENCH OPENING.

White. Mr. Mason.	Black. Mr. Orchard.	White. Mr. Mason.	Black. Mr. Orchard.
1..P to K 4	P to K 3	27..Kt to K B 5	K R to K 7
2..P-Q 4	P-Q 4	28..Q-K B 3 (g)	Q-K 4
3..Q Kt-B 3	K Kt-B 3	29..Kt-K R 4	P-K R 4 (h)
4..K B-Q 3	P-Q B 4	30..K R-B sq	K R-K 5
5..K P × P	B P × P	31..Q-her 3 (i)	P-B 6 dis +
6..K B-Kt 5 +	Q B-Q 2	32..P-K Kt 3	K R × Kt
7..K B × B +	Q × K B	33..Q × B 2d P	K R-K 5
8..Q × Q P (a)	K P × P (b)	34..Q × B P	P-K R 5
9..Q Kt-K 5	Q Kt-B 3	35..Q R-Q 3	R P × P +
10..Q-K 2 +	K B-K 2	36..Q R × P	K B-B 2
11..Q B × Kt (c)	Kt P × B	37..K-Kt sq	K R-B 5
12..Q R-Q sq	P-Q 5	38..Q-K Kt 6	Q R-K 3
13..Q-K 2	Castles Q R	39..Q-her 3	R-Q B 3
14..Q Kt-K 4 (d)	P-K B 4	40..P-Q R 4 (k)	Kt P × P
15..Q Kt-Kt 3	K B-Kt 5 +	41..K R-R sq	K-Kt 2
16..K-B sq (e)	K R-K sq	42..P-Q B 4	P × P *en pas*
17..Q-her 3	K R-K 4	43..P-Q Kt 5	Q R-Q 3
18..K Kt-B 3	K R-Q 4	44..Q × B P	Q × Q
19..P-K R 3	Q Kt-K 4	45..Q R × Q	Q R-Kt 3 +
20..K Kt × Kt (f)	K R × Kt	46..Q R-Kt 3	Q R × R +
21..Q-B 4 +	K B-B 4	47..B P × R	R-K B 6
22..P-Q Kt 4	P-Q Kt 4	48..P-K Kt 4	P-Q R 6
23..Q-Kt 3	B-Q Kt 3	49..P-K R 4	K B-Q 3
24..Q-her 3	Q R-K sq	50..P-K Kt 5	R-Kt 6 +
25..K-Kt sq	Q-her B 2	51..K-his B 2	R-K R 6
26..K-his B 2	P-K B 5	52..P-K R 5	P-Q B 7, and

Mr. Mason resigned.

NOTES FROM WESTMINSTER PAPERS.

(*a*) If 8..P × P, Black replies P × P; 9..Q × P +; 10..Q Kt to K 2, which would be favorable for White.

(*b*) Black develops first his Q Kt.

(*c*) 11..Castles, and if 11..P to Q 5, 12..Q to B 3 seems preferable.

(*d*) White had time to prepare for castling, *e. g.*: 14..Kt to B 3, K R to K sq, or B to Kt 5; 15..Castles.

(*e*) A move of doubtful wisdom; P to B 4 was perhaps better.

(*f*) Cannot capture the B P, as Black would change Queens, and then win a piece.

(*g*) Could have played with safety 28..K R to B sq. The move in the text is very injudicious, and leads to the loss of the Kt.

(*h*) Necessarily, preparatory to the attack of the Kt by Q to Kt 4. (*i*) Has no means of saving the Kt.

(*k*) Tries to postpone the threatened rejoiner—R to B 6.

Game

played at St. Neots (Eng.) between Mr. Copping and our contributor Herr H. Meyer.

IRREGULAR GIUOCO PIANO.

Mr. Copping.	Herr Meyer.	Mr. Copping.	Herr Meyer.
1..P to K 4	P to K 4	13..K P × P (A)	K R × P
2..K Kt-B 3	Q Kt-B 3	14..Castles	Q R-K B sq
3..K B-B 4	K B-B 4	15..P-Q B 3 (B)	K R × Kt
4..P-Q 3	P-Q 3	16..Kt P × R	Q-K R 5
5..P-K R 3	Q B-K 3	17..K-Kt 2	Q-R B 3
6..K Kt-Kt 5	K Kt-K 2	18..K-Kt sq	Q R-B 3
7..P-Q 3	Castles	19..P-K B 4	R-Kt 3 +
8..Q Kt-B 3	Q × B	20..K-R 2	B × B 1st P
9..B P × B	P-K B 4	21..Q-K B 3	B-Kt 6 +
10..Q Kt-Q 5	Q-her 2	22..K-Kt 2	B × P dis +
11..Q B × Kt	Q × B	23..K-R sq	R-K Kt 6
12..Q Kt × Kt +	Q × Q Kt		and wins.

(A) The attack's headlong dash has wrought his own ruin.

(B) P to Q 4 looks a little more like some resource. Black now wins by force.

CHEQUERS.

To Correspondents.

J. LABADIE, Blenheim, Ont.—No. Will give your analysis soon.

E. J. DOUGHERTY.—Correct.

W. M. BECK, Bethlehem.—On file for examination.

"MC," Greenburg, Ind.—Address Ed. James.

T. D. AMBROSE, Chicago.—1. The position appears to be virtually drawn. 2. We don't know precisely; probably about 72 hours. 3. Solution correct.

B. L., Philadelphia.—See reply to "Mc."

T. PHILIPS, Cleveland.—The first is unsound. For 79, read White to draw. Solution:

White.	Black.	White.	
1..17 to 13	22 to 31	3.. 9 to 6	Drawn.
2.. 3 7	11 3		

H. F. SHELLHASS, Newburg.—Block-game accepted. 1. 'Dyke" is thus formed:

Black.	White.	Black.
1..11 to 15	22 to 17	2..15 to 19

2. Different sizes. 3. Yes; it can be carried in the pocket. 4. To "fix" the men on the board, it would be necessary to have them pegged. 5. Any size, so that the men do not exceed size of squares.

BREVITIES.—Martins will play against Yates for $300, commencing May 7; number of games, 50......Our correspondent W. E. Truax has been making things lively for the Chicagoans lately......Mr. Shaefer wins the medal in "Up-town Tournament," lately contested in this city.

Game No. 52, Vol. 24.

Played at Des Moines, between our correspondent G. S. Embree and Dr. Decissey.

"WILTER."

Black. Dr. Decissey.	White. Mr. Embree.	Black. Dr. Decissey.	White. Mr. Embree.
1..11 to 15	23 to 19	17.. 8 to 11	6 to 10
2.. 9 14	22 17	18.. 3 8	10 14
3.. 7 11	25 22	19.. 8 12	14 18
4.. 6 9 (a)	17 13	20.. 4 8	18 22
5.. 2 6	22 18	21..11 16	21 17
6..14 23	27 18	22.. 8 11	17 14
7..15 22	26 17	23..16 20	22 18
8..11 15	29 25	24..11 16 (d)	32 27
9..15 18	31 26	25..31 24	28 19
10..18 22 (b)	25 18	26..16 23	18 27
11..10 14	17 10	27..12 16	14 10
12.. 6 31	13 6	28..16 19 (e)	10 7
13.. 1 10	19 16 (c)	29..19 24	27 32
14..12 19	24 6	30..24 28	7 2
15.. 5 9	6 1	31..20 24	2 6
16.. 9 13	1 6		White wins.

NOTES BY THE EDITOR.

(*a*) 11 to 16 is given by Anderson as the proper reply. If 5 to 9, White wins. See Variation 2, second edition. Neither Anderson nor Spayth gives 6 to 9 at this point.

(*b*) He "snaps up the bait." A deeper study would have shown a concealed hook, with a decidedly sharp point. Mr. Embree fairly outplays his opponent here.

(*c*) The point of the hook. The captivity of the Black king gives White the preferable situation.

(*d*) Black plays with great care; but the "shadow already falls upon his dial."

(*e*) The game is past redemption.

Solution of Position No. 51, Vol. 24.

BY H. D. LYMAN.

White.	Black.	White.	Black.
1..28 to 32	8 to 12	9.. 3 to 7	15 to 19
2..14 10 (a)	7 14	10..23 18	12 19
3..24 19	15 24	11.. 7 11	19 23
4..28 19	18 22	12..27 24	23 27
5..19 15	11 18	13..11 15	27 28
6..30 11	1 6	14..29 25	22 29
7..11 7	6 10	15..15 18	Drawn.
8.. 7 2	10 15		
(a)			
2..14 19	5 14	4..28 19	7 10
3..24 19	15 24	5..19 15	Drawn.

Solution of Enigma No. 51, Vol. 24.

BY H. F. SHELLHASS.

White.	Black.	White.	
1..30 to 25	29 to 22	3..10 to 19	White wins.
2..13 9	5 14		

Enigma No. 52, Vol. 24.

BY E. J. DOUGHERTY.

Black man on 3. Black kings on 9, 17, 25, 26 and 27. White men on 12 and 28. White kings on 16 and 18. White to move and win.

Position No. 52, Vol. 24.

BY ALBERT DEFREEST.

Played at the Y. M. C. A., New York, between "Charley" Thornton and A. Defreest.

END-GAME.

BLACK (Mr. Thornton).

WHITE (Mr. Defreest).

White to move and win.

[Beautiful and instructive to students.—ED.]

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

THE CLIPPER POST-OFFICE.

A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canada, *must be prepaid*, otherwise they are not forwarded.

Letters received for week ending 5 P. M., MONDAY, Mar. 19.

LADIES' LIST.

Antonio, Martha; Arnold, Grace (p. o. m. London, Eng.); Atkinson, Maude (of Johnston's Co.); Atherton, Nellie; Allyne, Kittie (2); Bernard, Caroline Perie; Brooks, Hattie A.; Bretto, Emma (2); Berger, Anna Teresa (2); Baker, Ella; Branscombe, Maude; Boshell, Carrie; Boniface, Marie; Brontt, Lizzie; Brevoort, Kate; Byron, Mrs. G. F.; Clark Comb., Manager, Lottie; Craven, Winnetta; Carlton, Erena; Crabtree, Lotta; Clifford, Emma (jiggist); Corelli, Blanche; Clifford, Ida; Coleman, Alice; Collins, Mrs. Kate; Clancy, Venie G.; De Alvis Sisters (2); Dailey, Alice; Desmond, Laura; Daly, Mrs. Blanche; Evelyn, Carlotta; Eurado, Mrs.; Fox, Annie; Forrest, Lillian; Frankie, Miss ("Little"); Gray, Ada; Gaugain, Marie; Gray, Maggie; Grimes, Maggie; Hastings, Kate (of Birmingham, Eng.); Holland, Mrs. Effie St. John &c.; Hays, Sallie; Hazelton, Alice; Hastings, Lizzie (of Birmingham, Eng); Henrietta, Mlle.; Hannum, Zuruby; Hasson, Sadie; Howard, Jessie; Kemp, Miss A.; Kimberley, Miss B.; Love, Alice (vocalist); Lang, Ione; Lynn, Lora; La Clede, Grace (of Bloomington); La Verde, Mrs. C. M. ("Little Nell"); La Verde, Belle; La Grille, Stella; Langley, Alice; Laurent, Ada ("The Mystery"); McCain, Gussie; Moore, Clara; Mordaunt, Marian (2); Montague, Fannie; Macore, Ada (of Soldene's Co.); Meyer, Bonnie; Miller, Adelaide; Northrup, Mrs. C. L.; Neville, Emma J.; Neockaleta, Miss (2); Phillips, Mrs. Horace R.; Paul, Genie; Placide, Alice; Pomeroy, Louise; Paul, Eugenia; Rainforth, Minnie; Robinson, Marian (vocalist); Robinson, Julia; Richmond Sisters (2); Ransom, Alice; Roberts, May; Revere, Helene; Rose, Millie; Richmond, Adda (vocalist); Sage, Mrs. (tumbleronicon); Sheldon, Ella; Stella, Rose; Sanyeah, Mrs. Maude; St. John, Nellie; Stokes, Virginia C.; Schott, "Angie" &c.; Ten Broeck, May; Vincent, Mrs. Felix A.; Venus & Adonis; Webster, Florence; Wilson, Mollie (2); Wallis, Mrs. Fannie; Williams, Kattie; Wood, Mrs. Rose.

GENTLEMEN'S LIST.

Anderson, A. S.; Atkinson, G (late of Queen's Cir.); Ashton, W. (of E. S. Washburn's Co.); Ajax, Mons.; Arstingstall, Geo.; Atkinson, A.; Arnold, F. (of Arnold Bros.); Adams, Edwin; Allerup, P. S.; "A. B."; Amlar, Harry; "A. B. C."; Atwell, W. C.; Adams & Lee; Ainsley, "Ned" & "Willie"; Beshore, Hiram; Byron, Edwin; Beedle, C. C.; Boskell, C.; Bray, W. H.; Blanchard, Harry; Blandowski, Mons.; Bailey & June; Butler, C. W. 18c.; Borbon Bros.; Benton, Chas.; Boyd, C. (of N. O. Minst.); Batcheller & Doris; Brennan, R. A.; Basye, C. V.; Bircue, "Gus"; Birdsell, Chas.; Burton, J. W.; Barlow "Billy"; Brown, G. (of Porter & Brown); Barnum, H. (of London Cir.) (3); Bronson, Geo.; Berry, G. (of Howe's Cir.); Boyd, C. (of Haverly's Minst.); Bailey, H. (of "Pacific Comb."); Brent, W. H.; Breyer, W. V. &c.; Bernard, Harry; Burgell, "Neil"; Beckwith, Harry; Banker & Mills; Brooks, A. F.; Brooks, J. (manager); Beuford, "Sam"; Baker & Doyle; Blanchett, C. E.; Clark, Ed. & "Lew"; Carrillo, R. J.; Courtright, Wm.; Collins, Chas. (comed.); Couldock, Harry; Cambridge, A. G.; Cook, Marc E.; Carr, Jas. (late of Newark); Caligan, St. Clair; Clark, J. D. (of London Cir.); Carroll, W. (with Maco Co.); Cushing, Geo. L.; Crumley & De Forrest; Connor, Robt. B.; Charleston, J. F.; Clifton, Howard; Callender, Chas.; Conyers, F. M.; Chase & Davis; Coone, C. S.; Carr, Frank H.; Chevers & Kennedy; Clark, Jos. P.; Clapham, H. J.; Courtright, "Billy" (comed.); Campbell, C. J. (of Soldene's Co.); Chaffee, Mr. (rope-walker); Cooper Brothers (2); Charles, J. M.; Clark Brothers; Coleman, G. E.; Daveas, L.; De Haven, Claude (2); Dixon, H. (of Kellogg's Op. Co.); Doris & Batcheller; Devlin, "Dick" (comed.); Defferary, C. F.; De Forrest, H. (minst. "biz"); Davis, J. Chas. (manager); De King, Henri; Dolan, Roger; Diamond, Chas.; Daly, W. J.; Duffy, Ed. S. (2); Duganne, C. E.; Dingess, R. H.; Deakin, Harry (manager); Dockrill, R. H. (2); Dodson, F. V. (minst. "biz"); Delano, "Nepp"; Davis, Chas.; Davies, Harvey L.; Eckert, — (pianist); English & O'Brien; Eagan, John; Emerson, "Billy"; Elliott, "Dick"; Eagan, J. H.; Eades, Harry; Emerson, D. (of Emerson's Co.); Eberlie, Eugene; Enright, Jno. (comed.); Field, J. R. (of Robinson's B. R.) &c.; Fish, Master "Tommy"; Forrest, J. H. & Mrs.; Flinn, "Sam" (of London Cir.); Falk, Prof. Louis; Foster, Chas.; Fountain, Wm.; Fischer, M. H.; Fulton, Jno. (manager); Fox, "Joe" E.; Fox, L. E. (of Smith & Fox); Furbish, Chas.; France, "Sid"; Gibbons, Frank; Griste, Chas. B.; Gardner, R. C. (musician); Graham, Thos. (comed.); Gunn, "Will" H. (20); Grismer, J. R.; Gunning, R. J.; Goshan, P. (of Washburn's Co.); Gokey, F. S.; Graham, T. Z.; Gramiss, Henry; Goss & Fox; Gale, G. T.; Henry, Hi; Hedges, L. M.; Hensley & Johnson; Holland, F. A.; Harringan & Hart (2); "H. V. Z."; Height, "Bob"; Hunter, J. W.; Hicks, J. H. (agent); Heywood Bros.; Howard, W. (late of Chicago); Hedges, L. (of Howe's Cir.); Howe's London Circus; Hodges, C. (of Howe's Cir.); Howe, Mr. (of Howe's Cir.); Hennessey, F. (of Hennessey Bros.); Harris, Capt. Wm. A.; Howson, J. (of Mrs. Oates' Co.); Howe's London Cir., Manag.; Hagne, "Skell"; Hendrick, P. (of Dup. & Ben. Minst.); Hawley, David (gymnast) &c.; Hyde, J. M.; Hall, C. (Agt. of Duvalli Sisters); Hennessey Bros.; Husted, H. C.; Harrison, Wm.; Height, R. H.; Hogan, J. (late of Hogan & Lord); Henderson, W. (of Lottie Combin.); Heywood, Wm.; Jeffries, J. H. (2); Jeffery, John; Jerome, Mr. (actor); Johnston, "Charlie"; Junod, Chas. F.; Johnson, A. G.; Keeshan, Chas. G.; Kernell, Harry; Kelly, J. D.; Knight, Fred. W.; Kennedy, H. (of Cole's Cir.); Kennedy, H. (ventriloquist); Ketchum, Geo. F.; Kent, Frank (2); Kelly, Jas.; Kelly, Acton E.; Kelly & Leon &c.; Kirk & Drew; Kidder, E. G.; Lyle, W. E.; Lavette, C. O.; Lorenzo & Clark; Lee, Frank (song-and-dance); Laurent, J. P. (12); Lane, "Billy" (comed.); Lennox, J. ("Canada Jack"); Leopold, E. (of Queen's Cir.); Lawrence, John; Lawlor, W. F.; Leary, W. (of Howe's Cir.); Leopold, Ed.; Leavitt, M. B.; Little, Chas. (2); Leopold, Geo.; Le Roy, Frank; Liston, Alfred; Louden, J. J.; Le Clair, Alex. H.; Mason, J. (of Mason & Dixon); McIntyre, H. D. (2); McKee, J. (of McKee & Gibbons); McWade, Robt. (2); Morris, W. (of Callender's Minst.); Moore, Little Eddie; Mara, Frank; Miller, G. (of Rich. Bernard Co.); Morrison, Lewis; Meacham, A. B.; Mayo, Frank; MacEvoy, W. S.; Murray, J. H. (of Murray's Cir.); Mack, H. (of J. G. Stutz's Co.); Maeder, Frank C.; McClennen, Prof. C. W.; McGill, W. ("Mirror of Ireland"); Morgan, "Matt"; Martino, Prof.; McSorley, T. E.; McDonald, James; Mowry, Nell; McIntee, P. J.; Maya, Lorenzo; McCarthy, Danl. (properties); Miller, S. H.; Melville, Chas.; Mack, J. H.; Matthews, C. C. (2); Murray, J. H.; Mack, F. H. (agent); Mack, H. (of Mack's Comed. Co.); Maryon, Theophilus; Marble, Scott; Morrissey, "Johnny"; Nichols, J. (late of Chicago); Nutt, Commod.; Norton, "Wash"; Noon, J. K.; Nathans, J. J. (2); Noble, Milton; O'Brien, J. (of O'Brien's Cir.); Olney, — (5); O'Keefe, Wm. (comed.) &c.; Peasley, John; Poole, T. R. (of Howe's Cir.); Piaff, Henry; Pulver, Crete; Pall, Wm.; Phillips, Harry; Peak, "Eddie"; Porter, B. C.; Pratt, Chas. (agent); Peck, Chas. H.; Price, "Wally"; Phoite, John W.; Phoite, Chas. E.; Powell, Jas. E. (2); Preston, Willie; Piton, August; Phillips, Horace R.; Quinlan, Prof.; Ryan, T. J. (of Glasgow, Scot.); Revalli, Sig.; Raymond, J. T.; Raymond, Chas. P.; Rostetter, Wm. J.; Reilly, Jno. (Irish comed.); Rooney, "Pat" (2); Riley, Jacob (juggler); Reed, A. (late of Chicago); Rudolph & Edwards; Rice, Geo. A.; Ransom, John; Riches, Geo. (2); Rainforth, Harry; Reynor, John; Rich, Harry; Sullivan, Michl.; Sidney, Geo.; Schofield, T. J.; Stone, H. F.; Sanford, "Sam" S.; Stanhope, G. W.; Sherman, L. W.; Swansbourne, Mr.; Stiles, John (comed.); Southwell, Geo. (musician); Smith, S. S. (of Barnum's Cir.); Stein, Arthur; Sarsfield, "Steve"; Salisbury, "Hop" (agent); Sadler, T. (of Robinson's Minst.); Searles, T. (of Searles & Beggs); Streblg, J. V.; Sullivan, P. (properties); Sanyeah, "Sam"; Steele, Frank; Sullivan, J. J. (manager); Schoeffel, Jno. B.; Suydam Bros.; Smith, E. P.; Tyler, Prof. Harry; Tayleure, C. W.; Tarr, E. S.; Turner, "Tommy"; Tassaud, —; Vere, Geo. W.; Van Wormer, G. H. (2); West, Frank (of Wood & West); Williams, J. ("Lancashire Lad"); West, C. (of Soldene's Co.); Woods, Harry; Wallace, Wm. (candy "biz"); Walch, J. (of J. Coombs' Co.); Williams, Harry; Wickwire, L. M.; Webber, W. Price &c.; West, Frank (skatist); Wingfield, John; Warren, Mr.; Whitman, Nelson (2); Walters, Geo. W &c.; White, N. (with Sells Bros.); Wilson, Jas. (candy "biz"); Wagner, "Cal"; Wilson, Geo. E (manager); Willis, Frank E.; Warren, George; Williams, Claude; Whiston, John; Ward, W. H. (of Dup. & Ben. Minst.); Wilcox, O. B.; Westendorff, Robt.; Wade, "Tommy"; "X. Y. Z."; Young, Chas. W.

INTRODUCTORY OVERTURE.

MONDAY, March 19, '77.

We were given to understand, in our boyhood days, that "St. Patrick was a gentleman, and came of decent people;" and we were also informed that "in Dublin town he built a church, and put it on a steeple." And yet the conclusion will force itself upon us that there must have been something wrong about the gentleman, else why should the anniversary of his natal day almost invariably bring along with it snow and rain and hail and devastating gales? Even up to Friday morning of the past week we had been favored with such beautiful weather that we unconsciously turned to our book of poetic quotations, with the view of bringing forth from its seclusion that touching refrain, "Come, gentle Spring, ethereal mildness come," with our own additions and other improvements, when, all of a sudden, by the pricking of our thumb, we knew that a change of weather was impending; and when, on Saturday morning, March 17, 1877, we arose from our downy couch, upon which we had slept the sweet sleep of innocence, and gazed out upon the dawning day, a vision of beautiful snow fell upon our enenraptured sight, and we used language unbecoming a gentleman and a scholar, though we ought to be ashamed to admit it. The streets lay bathed in a canopy of fleecy whatchercallit, and the air was filled with particles of the same, descending, ascending, and cutting all manner of didoes, and submerging our high hat and higher hopes in "one unbroken sigh." Did we join the parade? "Our Jim" anticipated our design, and took our place in the line, with the full conviction that his wages would run right straight along. And so gentle Spring, with its ethereal mildness, was laid aside, and "Winter lingering in the lap of Spring" usurped its place. It is not surprising that indoor matinees were sadly interfered with by the great free demonstration of the loyal sons and daughters of St. Patrick......Were hundreds of people turned away from our theatres, unable to gain admittance, during the past week? Though we grieve to say it, yet we answer decidedly "No!" There was a sort of absent-mindedness on the part of theatre-goers that filled the souls of managers with desolation and despair. One of the latter came to us as we sat enjoying the play, and he said to us, says he: "Rather thin!" "*Too* thin," was our comical rejoinder. "What's the matter with the people?" he asked. "People are observing Lent," we replied; "all good has not departed from the souls of men, and earthly enjoyments give place for the time to pious duties and self-abnegation." "Then it is not the play that keeps 'em away?" "Not altogether; other influences are at work in addition to the deleterious character of the entertainment, and with the passing-away of Lent the alleged good intentions of men will pass away, and with the coming in of Easter Monday there will also come a season of prosperity that will bring joy and gladness to mankind." Tears glistened in his eyes, his lips framed a vote of thanks which emotion prevented his tongue from uttering, and he passed out like a man going on a long journey. Then he took his'n straight......And talking about good men calls to mind a letter of inquiry which we received last week from a gentleman in Lyndon, Ill. The writer asks if we know anything concerning a man named Haskell, who claims to have been acting as a clown for the past twenty-five years, but who *is now preaching!* We have no knowledge of the dear brother, who, if he speaks truth, must have commenced his clownish career near about the time that THE CLIPPER came up to the scratch for the first time; and yet we are pained to have to say that we have no knowledge of the clown who is now a "reformed preacher." If the church can hold the reformed one intact, and keep him from backsliding, the circus will have gained a great point, and the church will have gained—well, we'll see anon. With the kindliest feelings for both church and stage and actor and preacher, "Our Jim," who has just returned from celebrating St. Patrick's Day, will oblige by grinding out a few loose thoughts apropos of

PROFESSIONAL PURSUITS.

"I've pursued my profession for years," said O'Tights.
Cried Buskin: "I wouldn't have thought it—
You may have *pursued* your profession, old chap,
But, by jingo, you *never have caught it!*"
Gone to be a preacher.

......"Blue Glass" put in one week at Daly's, and then its little sands of life ran out to make room for *old* comedies, which "the people want to see again." [This is a peculiar sort of contemporaneous sarcasm in which we manifest the deepest interest.—ED.]......What the friendly sons of St. Patrick so fervently prayed for on Saturday last, and didn't get, they are having this week at the New Park Theatre, Brooklyn, and that is a "Little Sunshine;" and that, too, in a house over which the man of Sinn presides. [The manager is not in reality a man of sin, as our learned readers might suppose—his *name* is Sinn. See? And this is merely a little bit of jovialness on our part.—ED.]......The Kiralfys shortened their "Trip to the Moon" at Booth's Theatre last week by cutting out one quarter, and permitting the lunar effects to be seen through its various spectacles; and now the astronomical "Trip" will be conducted on anatomical principles. [We are not certain that we have made this sufficiently clear for the common intellect, and therefore we rise to explain by saying that the dialogue of the piece was so atrociously bad that much of the talk is now omitted, and legs and arms, etcetera, make the spectacle more enjoyable.—ED.]......One night, when the play "Escaped from Sing Sing" was being done in a provincial town in the Western section of the country, one of the performers did his part so inefficiently that an ignorant faultfinder exclaimed right out: "The play would have been better if that chap *hadn't* 'Escaped from Sing Sing!'" We felt awful bad for the actor, who, we have since been told, has reformed, and is now a sewing-machine agent......After the burial of Matilda Heron much sympathy was expressed for her daughter, Bijou, and considerable interest was manifested in regard to the future of the motherless little actress, and there was a friendly rivalry between several gentlemen concerning the guardianship of Bijou. Let us hope that this interest in the bereaved child may not abate, but that true hearts and willing hands may direct and guide her inexperienced footsteps through paths of pleasantness and peace.

BIJOU.

We would wreathe her brow with flowers that should never fade.
And would wish that all life's hours be undimmed by shade;
That no bud of hopes' e'er perish from her youthful crown
Or the one we so much cherish feel the world's cold frown.
None can tell our heart's deep love, none can fill its measure—
Bijou is our heritage and our little treasure.

......When "Antony and Cleopatra" is shown up at Niblo's, during the Easter holidays, our readers will be pleased to see what a Charmien part Lulu Prior has in it. [Why it is that *we* have to explain our little jokes when the puerile efforts of other jovial-writers are sent adrift without *any* explanation is something we do not understand. Now, Jimmy, learn, once and for all, that Charmien is the name of the character to be assumed by Miss Prior.—ED.]......Boarding-houses generally are not prolific of much pecuniary profit these days, for the appetites of idle boarders are as active and clamorous as an unboiled crab; but "Our Boarding-house" at the Park—Mrs. Leonard Grover's—continues to do a really cheerful business, one of the results of which is a "free distribution" of the proceeds among those who hold shares in the joint-stock company, of which Robson is the chief Stuart......Somebody who has, evidently, seen *better days*, wants to know "if the poets, when they talk about the *solemn night*, have reference to George S.?" It is little things like this that worry editors and shorten their lives, and also exhibit the total depravity and ignorance of the average mind. And yet *we* have to reply to such queries. George S. Knight is *not* a tragedian, and the poets ought to be aware of this fact; he's a Dutchman, a *comical* actor, and, therefore, he cannot be a *Solemn 'un!*...... When "A Trip to the Moon" was first projected, somebody suggested that, in view of the favor with which the variety element in "Fifth Avenue" had been received, it might not be unprofitable to introduce some of our unemployed talent in that line; but the house was not unanimous on this point, so it fell through. Now, suppose that the idea *had* been adopted on a call of the house; and suppose, by unanimous consent, a number of "ham-fatters"—as they are sometimes called, in derision—had been engaged on the "Trip to the Moon," could they properly be termed "Trip"-ham-mers? Or could the managers "forge" a better title?......And here we beg respectfully to state, without intending to reflect upon the management of the Bowery Theatre, that the "Nimble Jim" advertised at that house this week is not "*Our Jim.*" If this disclaimer were not now made, it is quite probable that the latter might be connected with the former one hundred years hence......We hear it rumored that the rider—*Per-alto*—who failed to *keep time* on the even *tenor* of his way at the Hippodrome last week, contends that Mr. Bergh's *base* designs contributed to his defeat, but that he is willing to *treble* the stake and try it again. This is a noble resolve, and commands our highest respect. Mr. Bergh should not permit his un-*bridled* passions to warp his *better* judgment in matters of this kind, and *saddle* losses on those who are unable to bear them. [This is all nonsense—there has been no such rumor—the rider *did* keep time. Mr. Bergh *has* no unbridled passions, and has no desire to saddle any one with losses—his mission is peace, humanity, and protection to the brute creature. We made up the yarn for the sole purpose of misleading our readers.—ED.]......It is true that Jarrett & Palmer move out on the 1st of May, and take to the road, as they used to say of the bold highwayman. Bear with us, poetical friends, while we tell you

HOW WE KNOW IT.

That they really drop Booth's is a settled event—
They objected to paying so much for the rent:
We fancy they'll leave our cold earth very soon,
Since we heard them arrange for "*A Trip to the Moon!*"

......We want to put the public on their guard. Now, when Strakosch gives his telephone-recital on the 2d of April, the audience should appoint a committee of investigation to see that he has not got a party of real singers and musicians *under the stage somewhere!* We're the only paper that has thought of this! We do not intend to have the people of New York imposed upon by any old jewsharp contrivance. Look sharp!......Col. Ingersol is to lecture on "Ghosts" March 23. There are many people in this city who are *afraid* of ghosts. To such we would kindly say—Ingersol's "Ghosts" are not *real* ghosts. Now, *actors* are not afraid of ghosts—in truth, they cannot do without them—and if they cannot "see the ghost walk" at least *once* each week, they grow discouraged and bemoan their sad lot. So those who may like to hear Col. Ingersol lecture need have no fear of his "Ghosts." You have our permission to make this known to your friends....And talking about evil spirits reminds us that Heller, at his Wonder Theatre, this week produces both "Storm and Sunshine." Nothing could be more appropriate to the season. We might remark that the "Storm" subsides before the audience is put "Out in the Street." This should be known. He also gets the best of the politicians, as he "fixes the slate" right before the spectators, and shows where and when to "draw the color-line." Good enough, Morgan......The Broadway Theatre gives its patrons every opportunity to see stars. This week Mrs. Hackett has a hack at it. "Medea" is her first choice. "Our Jim" got knocked down one night for saying to an actress "Are you going to play 'Medea?'" *He* meant the play of that name, and *she* imagined he meant her. He is more cautious now. ......And so, "with malice towards none," we draw the curtain on the close of the twenty-fourth annual volume of THE NEW YORK CLIPPER, and, while sincerely thanking our friends for many favors in the past, kindly invite them to witness and take part in our future entertainments.

CITY SUMMARY.

"A SLIPPERY DAY" is to be revived by the San Francisco Minstrels this week.

AT THE FIFTH-AVENUE THEATRE "London Assurance" is to be given Monday, Tuesday and Saturday nights, and "The Lady of Lyons" at the other performances.

JOSEPH WHEELOCK, R. Dorsay Ogden, Mr. Baker, W. H. Danvers, Mr. Donarumma, C. Warwick, J. Mulligan, E. Barry, Mr. Mack, E. Marston, Mr. Rose, Agnes Booth, Lulu Prior, Alice Newton and Miss Bernard are to appear in "Antony and Cleopatra" at Niblo's Garden.

A. M. PALMER has been appointed guardian of Helen Stoepel, professionally known as Bijou Heron.

MISS FRANKIE HOWARD, change-vocalist, had a trunk containing wardrobe stolen from an express-wagon while en route from her residence to the Desbrosses-street Ferry.

EL NINO EDDIE, Mlle. Leah, Charles Diamond, the Leslie Brothers, Harry and Lottie Macarthy, and Erwin Thomas are the fresh arrivals at the Theatre Comique.

"JACK AND JILL" is to be continued at the Olympic Theatre this week, and the olio will be reinforced by Prof. Sawyer, the Langlois Brothers, John Hogan, and Sawyer's Bellringers.

AN ENTIRE CHANGE of programme is announced at Heller's Wonder Theatre March 19.

CHARLES FOSTER, acting in "Saved at Seven," will be the star at the Third-avenue Theatre this week.

THE FIFTIETH consecutive performance of "Our Boarding-house" in the Park Theatre is announced for March 19, when a souvenir-programme will be presented those in attendance.

AT THE PARISIAN VARIETIES, the usual variety olio, interspersed with sensational sketches, formed the attraction last week. At present Mlle. Octavia's Female Minstrels, the Morosco Family, the Devere Brothers, Lew Spencer, the Cavellas, the Clark Brothers, and others may be seen there.

MISS KATE CLAXTON began an engagement at the Grand Opera-house March 12, acting Louise in "The Two Orphans," replacing Miss Nina Varian. A fresh zest was given to the performances, and the business was good.

THE SEVERE SNOWSTORM which prevailed during a part of the day and most of the night of March 16 interfered with the attendance at all of our places of public amusement.

MRS. HOWARD, professionally known as Emma Rice, serio-comic vocalist, presented her husband with a daughter on Sunday morning, March 11.

THE PEALS OF LAUGHTER that rippled through the auditorium of the Park Theatre last week attested that the attractive qualities of "Our Boarding-house" have not as yet palled upon the public. The attendance continues large.

MISS ALICE KEMP sailed for Europe March 10 in the steamship Spain, to join the Majiltons.

THE PHOITES are to sail for England March 20, to fulfill professional engagements.

"THE PRINCESS ROYAL," a romantic play, is to be produced at the Fifth-avenue Theatre on Easter Monday in spectacular form, with gorgeous costumes, appropriate appointments, etc. A large corps of supernumeraries has been engaged.

AT THE LONDON, this week, the new people are to be Mlle. Zittella, Adams and Lee, Mlle. Martelle, Jerome and Cameron, and James O'Neil; and the following will be retained from the past week's company: Banker and Mills, Murphy and Shannon, Alice Bateman and Billy Noonan, the Mette Brothers, Charles Christie, and Fanny Douglass.

BENSEN SHERWOOD was adjudicated a bankrupt a short time ago, and last week he made application in one of the courts for his discharge. There are six creditors, three of whom proved claims amounting to over $500. One of the creditors, whose claim was $35, assented to Mr. Sherwood's discharge; another, whose claim was $282, opposed it; and a third, whose claim was $186, neither opposed nor assented. The application for discharge was denied.

COL. T. ALLSTON BROWN, dramatic agent, in his card in another column, announces Thomas Sheil Henderson, Irish comedian and vocalist, in his drama of "Tullamore;" Mme. Emelie Rowland, pad and bareback rider; Mme. Marie Romelli in her pony and pad-act, with her son also in her trapeze specialty; and Wm. Carleton, comedian and vocalist, supported by M. Gallagher, in their dramas and specialties, as open for engagements through his agency.

A HIGHLY PLEASING programme was presented at Tony Pastor's Theatre the past week, which attracted a liberal attendance. Whiston, a facial artist of the Dr. Valentine school, gave imitations of various persons that he had seen in a Western courtroom. Standing behind a screen, which concealed one-half of his figure, he was enabled by rapid changes of portions of his costume, and by altering the expression of his face, to impersonate some half-a-dozen totally distinct characters in a creditable manner; these included a Judge of the Dogberry type, the prisoner, his counsel, and the witnesses, including a gushing young damsel and an eccentric elderly lady. Stella Norton achieved fair success as a vocalist, although it was apparent that she was suffering from nervousness. Karl Steele, a skillful violoncello performer, by playing popular airs like "The Mulligan Guards," interlarded with difficult variations, made his performances quite acceptable to the audience, who applauded him warmly, and recalled him several times. The Morosco Family—Walter, Young America, Charley and Edward—were seen in a series of difficult acrobatic feats. Sam Holdsworth acted the chief character in a sketch by himself called "The Pirate's Dream," which was made the vehicle for the introduction of some excellent vocal music; his fine tenor voice was heard in "The Pirate Crew" and "Come, Sit Thee Down;" and later, with Frank Girard, he sang the duets of "The Pilot" and "The Sailor's Sigh." Mr. Girard, who has hitherto been seen here only as an actor in sketches, surprised the audience by the display of his vocal abilities, he being an excellent singer. The voices of the two vocalists blended harmoniously, and their duets were among the most attractive features of the programme. Gus Williams reappeared after a short absence, and was most cordially welcomed. A severe hoarseness, contracted during his recent peregrinations in the State of Maine, prevented him from appearing to his usual advantage. So, after singing "Tick Tick" and "The Turners of New York," he was compelled to fall back upon his recitations, giving "The Watermill" and his burlesque lecture on "Temperance." Burke and Mara in their rough Irish sketch "Back from the Centennial" gave a song-and-dance called "The Bold Laddie Bucks," during which at intervals they performed upon a drum and fife. They are up to the average of performers of their class. Keating and Sands gave a musical-moke act, which we recently reviewed when they were performing at another theatre. The above included the new attractions. Besides these, Tony Pastor sang several of his most effective songs, and gave a new one, entitled "Fair Irish Girls," which scored a success. Edwin French gave some excellent banjo-playing; the Lawrence Sisters repeated their clever trapeze performances; Add Ryman gave his burlesque oration; and the sketches of "French Flats" and "Our Hash-house" respectively opened and closed the entertainments.

"BLUE GLASS" was produced at the Fifth-avenue Theatre March 12, and was acted with the following cast: Lieut. Tom Havens, C. Coghlan; Lieut. Reginald Havens, John Drew; Brevet-brig.-gen. Macthunder, John Brougham; Col. Robert Howitzer, Charles Fisher; Julius Popbeimer, James Lewis; Hamlet Anthony Babbitts, F. Hardenberg; Estie, Miss Fanny Davenport; Sophie Howitzer, Miss Emily Rigl; Mrs. Fletcher Bull, Mrs. G. H. Gilbert; Millie, Miss Sydney Cowell; Mrs. Cramp, Miss Wood. It is in three acts, and is an adaptation of "O! Diese Manner" ("Oh! These Men"), written by the author of "Citronen," an English version of which, under the title of "Lemons," had just been withdrawn at this theatre. Both pieces are of the same school, and the piece under consideration proved quite as funny and entertaining as its predecessor; but, as it failed to draw as large audiences as had been anticipated, it was summarily withdrawn after the performances of March 17, and is to give place to legitimate comedies and plays. That the piece pleased those who witnessed it is evinced by the frequent peals of laughter which greeted the complications in which the principal characters were often involved; and when, in the third act, these complications reached their climax, absolute shouts of merriment were heard. Of the acting nothing can be said but praise. John Drew, by his very natural and artistic impersonation of Lieut. Tom Havens, a quite young cavalry officer, who is continually being bullied by his elder brother Tom, a lieutenant in the navy, added much to his reputation. There was a great temptation to overact; but he studiously avoided it, and his performance deserves the warmest praise. Frank Hardenberg as an impecunious ex-actor won liberal applause by giving a life-like imitation of the elocutionary faults of the late Edwin Forrest. Mrs. G. H. Gilbert as Mrs. Fletcher Bull, a strong-minded woman, clad in semi-male attire, created no little amusement by her clever acting. Miss Florence Wood as Mrs. Cramp, a lodging-housekeeper, during the brief time she was seen evinced considerable ability for character-acting. Miss Emily Rigl acted Sophie with charming *naivete*. Her pronunciation of the English language has improved in a marked degree, but there still lingers just enough of the foreign accent to give it piquancy. Miss Fanny Davenport as the romantic young miss, Estie, was natural and unaffected. James Lewis created much laughter by his recital of the wonderful (burlesque) cures effected by blue glass, and sang a song extolling the merits thereof, and was recalled four or five times. Charles Coghlan, John Brougham and Charles Fisher were seen to their accustomed advantage. Business fair.

MUSICAL NOTES.—The Wagner Festival at the Academy of Music has been the absorbing musical topic during the week, and, judging by the crowds who have flocked to each representation, it has been a big success pecuniarily. The glowing prospectus of the management has hardly been carried out, especially as regards the elaborate and correct scenic effects promised; and for the musical portion we have had a fine orchestra—in fact, one of the most capable in the city—a good chorus, and a number of excellent vocalists. The operas have given Mme. Pappenheim an opportunity of establishing herself as an artist worthy of more than ordinary praise for her lyric and dramatic attainments—in fact, she may be said to have reaped all the honors. "The Flying Dutchman" was given on Monday and Friday nights, with Mme. Pappenheim as Senta, Miss Cooney as Mary, Chas. Fritsch as Eric, Felix Preusser as Daland, A. Blum as Vandercecken, and Mr. Lenoir as the Pilot. On Wednesday evening and Saturday matinee, "Lohengrin" was represented with the following cast: Elsa, Mme. Pappenheim; Ortrud, Mme. Clara Perl; Lohengrin, G. Werrenrath; Frederick, F. Preusser; Herald, W. Formes; the King, A. Blum......Aimee appeared in "La Belle Helene" March 12, 13, 14, 17, and matinee 17, "La Jolie Parfumeuse" 15, "La Petite Mariee" 16......The New York Oratorio Society gave their third concert this season at Steinway Hall on March 15. Bach's "Actus Tragicus," cantata, Brahm's "Requiem" and a scene and air from Gluck's "Orpheus" comprised the programme. The Philharmonic Orchestra, assisted by Miss Marie Von Heimburg, soprano; Anna Drasdil, contralto; Henry Brandeis, tenor; and A. E. Stoddard, baritone, were the executants, under Dr. L. Damrosch's direction......The fourth evening of English glees at Chickering Hall on Thursday last presented the vocalists Miss Beebe, Mrs. Finch, Mrs. Hills, and Messrs. Ellard, Nilsen, Baird and Aiken, with C. Florio as accompanist......A second public rehearsal, preparatory to the fifth Philharmonic concert, was given at the Academy of Music on Friday afternoon......The Young Apollo Club appeared in a concert of Irish melodies at Chickering Hall March 17......The fourth of the series of ballad-concerts given under the direction of Miss Arabella Root for the benefit of the poor of the city takes place at Chickering Hall March 23......A season of Italian opera is to open at the Academy of Music April 4 under Sig. De Vivo's management.

N. D. ROBERTS' PANTOMIME TROUPE began a season in the Olympic Theatre March 12, producing "Jack and Jill" with the following cast: The opening—Pluto, Miss Minnie French; Black Imp, George Almonte. The pantomime—Jacadaw Jaculation, "Grimaldi" (Chas. H. Adams); Old Grandpa Woodle, Charles Almonte; Johnny Horner, Wm. Eunice; Mary, Miss Louise Boshell; Fairy Sunbeam, Miss Minnie French; Homer, J. R. Adams; Miss Jurisprudence, Miss Emma Almonte; Police No. 4444, J. O. Franklin. In the harlequinade—Clown, "Grimaldi;" Pantaloon, Charles Almonte; Harlequin, William Eunice; Columbine, Miss Louise Boshell. The pantomime, which was in three acts, was replete with tricks and transformations, which were worked without hindrance, and, although it possessed no absolute novelty, it gave apparently much satisfaction to the large-sized audiences in attendance. Instead of grouping the specialty artists who appeared, in a single act, they performed at intervals during the pantomime. Miss Rosa Lee sang serio-comic songs in the third scene of the first act, which closed with the grotesque acrobatic feats of the Almonte Brothers; Miss Frankie Howard gave character songs and changes in the second scene of the second act; John Le Clair did some grotesque juggling in the fourth scene; "Grimaldi" a stilt performance in the fifth scene; and Miss Louise Boshell gave evolutions on the slack-wire in the closing scene of the act. The twin sisters French were seen in songs-and-dances in the second scene of the last act, and in the fifth scene the Orrin Brothers gave acrobatic feats. The performances of all the artists in the pantomime have been so frequently reviewed in these columns that they need no detailed mention at this writing. It may be said that all were fully up to their customary standard of excellence.

HARRIGAN & HART are doing a remunerative business at the Theatre Comique. Through the medium of their manager, Martin W. Hanley, they offered the following fresh attractions March 12: Emma Hoffman, a pleasing vocalist, who was several times recalled; Billy Carter, who was warmly welcomed, and created no little laughter by his banjo-songs and witticisms; Bryant and Williams, clever song-and-dance men, who evince rapid progress in their business; Ed. and Alice Murray in the musical sketch of "Trust to Luck" met with favor; the Phoites, grotesque dancers, who now hold a front rank in their line of business; and Murphy and Morton, excellent clog-dancers, whose merits we have frequently reviewed lately. Two new sketches from the pen of Edward Harrigan were produced, and attained success. These were entitled "The Maguires" and "The Goats," and in both Harrigan and Hart had ample opportunity to display their well-known comical abilities. Billy Barry was seen in the opening sketch, called "He's Got to Come."

HARRY MINER was presented on March 6, by the attaches of the London Theatre, with a portrait of himself, painted in oil and mounted in a massive gilt-frame. It was the one hundredth night of his management of that theatre.

THE SAN FRANCISCO MINSTRELS now have the field to themselves, and are doing a good business. The changes last week included "There's No Such Girl as Mine," sung by H. W. Frillman; "Only a Face at the Window," by W. H. Hamilton; and "I Hope I Don't Intrude" and other songs-and-dances by Johnson and Powers. Bob Hart in stump-speeches, and E. M. Hall, banjoist, continue among the features.

A VETERAN'S BENEFIT.—Charley White, Ethiopian comedian, who has been connected with minstrel troupes, as performer and manager, almost from the time the first company was organized, and who has likewise been in the same manner in the variety business from its start, has been tendered a benefit by a large number of his friends and admirers at Niblo's Garden, on the afternoon of Thursday, March 22. It will be seen by a perusal of a card in our business department that the affair has received the endorsement of the managers of all the first-class places of amusement in this city; and that volunteers, not only from our chief variety theatres and the San Francisco Minstrels, but from Philadelphia, Newark, Brooklyn, and other large cities, will give their services upon the occasion. Charles T. White has labored earnestly and conscientiously for the amusement of the public for a great many years, and we trust that upon this occasion the auditorium of Niblo's may be found by far too small to accommodate all those who may wish to make him some slight return for the many hours of happiness he has afforded them.

ROBERT E. STEVENS and his burlesque company reached this city from the West, *by rail*, March 19.

HELLER'S third programme was given during the past week for the last times to satisfactory business.

WATSON AND ELLIS, W. Henry Rice, the D'Alve Sisters, Jennie Morgan, M. O'Reardon and Emma Hoffman are the new people at Tony Pastor's.

MRS. OATES' ENGLISH COMIC-OPERA COMPANY opened the season for Manager Geo. Wood, the present lessee of the Lyceum Theatre, by their performances of anglicised opera-bouffe during the past week. "Mme. Angot's Daughter" on March 12, 13, 14, and matinee 14, "Girofle-Girofla" 15, and matinee 17, "The Pretty Perfumer" 16, and "The Princess of Trebizonde" 17, were the bills presented, in the rendition of which the troupe most creditably acquitted itself, showing an improvement over previous representations. The company were in good voice, and the effect of long association and frequent repetition was evidenced in the clever individual personations and the excellent *ensemble*. Mrs. Oates was the same vivacious, sparkling embodiment of fun, improved—if anything—in her conception and development of the bouffe roles, which were given in that peculiarly effervescent, spirited style of her own that indicates her aptitude for this burlesque school of music. Messrs. John Howson, C. H. Drew, Henri Laurent and J. H. Jones, Mrs. Julia Chapman and Miss Rose Temple were heard all to good advantage, and in the exhibition of the various characters in their *grotesquerie* and *abandon*, if they were hardly up to the standard of their Gallic confreres, at least were so skillful as imitators, and in some parts so cleverly original, that the performances lacked nothing in being effective and excellent representations of opera-bouffe. Mlle. Eme Roseau, now of this company, made her debut here as an operatic singer in the character of Mme. Lange in "Mme. Angot's Daughter" on Monday, 12, and appeared in the various operas during the week. The lady, formerly known as Miss Emmeline Reed, has in the past been heard as a solo-vocalist in the choir of the Church of the Holy Trinity, and in a number of local concerts. Until recently she has been pursuing her studies abroad, at Milan, Italy, and her debut, made not long ago at Malta, chronicled her successful appearance as Leonora in "La Favorita," followed by interpretations of various other roles. The lady has a soprano voice of excellent quality, of good compass, especially full in the middle register, true method, and is a capable actress, showing that her talent, both vocally and dramatically, has been nurtured in a good school. She evidences the possession of qualifications to make a successful career, and, being also of a refined and agreeable presence, has made a most favorable impression. Her intention is ultimately to appear in the more serious forms of opera; but Manager Colville's inducements for a long season, and the experience to be derived from her present engagement, have induced her to delay her appearance in roles of a higher grade. There is every token of her being well qualified to fill them successfully. The business of the company has been but fair during the past week, the bad weather and the Wagner madness being, no doubt, potent reasons for it. They perform in Troy, N. Y., March 19, 20, Springfield, Mass., 21, Hartford, Ct., 22, New Haven 23.

"A TRIP TO THE MOON" was produced, under the direction of the Kiralfy Brothers, at Booth's Theatre, Wednesday night, March 14, the theatre having been closed 12, 13. The French version of the piece had been adapted to the local stage in the form of a spectacular musical burlesque in four acts; but, finding that the dialogue did not meet with favor, it was subsequently almost entirely eliminated, and the piece was presented in the shape of a spectacular opera-bouffe in three acts. The scenery, which was brought hither from Paris, was beautiful; the music, by Offenbach, though somewhat weak, was pleasing; and the costumes, of which there were frequent changes, were gorgeous. The piece was described in THE CLIPPER shortly after its original production in Paris. In the second act, in the "Ballet des Chimeres," Mlles. De Rosa, Gaugain, Mauri, Mascarini and Signor Mascagno were seen in difficult and graceful dances, and they were supported by a large and excellent corps of coryphees. In the third act "The Snow Ballet" was given. This effect had been anticipated at the Fifth-avenue Theatre in "Life." In this Mlle. Palladino received great applause, and Arnold Kiralfy, made up to resemble a snow-man, created much amusement by his grotesque dancing. But little opportunity was given for acting. W. Fitzgerald was satisfactory as King Pin the mundane ruler; W. H. Lytell as Microscope, his Prime-minister, was comical, and created considerable laughter; George C. Charles as Kosmos, the obese Lunar King, acted with discretion; J. A. Herne as Cactus, his Prime-minister, exerted himself to please; Miss V. G. Clancey sang the music allotted to Prince Caprice quite effectively; and Miss Florence Ellis made a charming Princess Caprice, and won considerable applause for her excellent singing. The "Apple Duet" in the second act by the two last named was the gem of the performance. Miss Blanche Mortimer invested Popette, the Queen of the Moon, with much eccentricity of character, and Miss Jennie Hughes acted the small part of Asphodel passably well, but she lacked repose. The cast required the services of a number of other ladies and gentlemen, who sang the choruses and assumed various characters at intervals. The attendance was large on the first night, but fell off somewhat subsequently.

HARRY BLANCHARD, Harry Vincent, Eva Dobson, Sallie Grille, Robert Winters, J. Travis and Grace Howard are the new people announced at the Columbia Opera-house this week.

DRAMATIC.

Managers, Agents, Doorkeepers, and Others

Are respectfully requested not to extend any courtesies or information to persons claiming to be correspondents of THE NEW YORK CLIPPER, unless they can exhibit a card of a LILAC COLOR, with an engraving of THE CLIPPER BUILDING on one side, and on the other the names of the city, correspondent, etc., signed by the proprietor of the paper, with the stamp of the office, and date of March 1, 1877, affixed thereunto, each card running for six months. Every authorized correspondent is supplied with a card of the above description, and has no authority to use any other upon our behalf. Managers will save themselves from imposition by demanding an exhibition of said card, and refusing to accept any excuse whatever for its non-production. The card is not transferable; and, if it be presented by any person other than the one whose name it bears, managers and others will confer a favor if they will retain it and mail it to this office. Applicants for the position of correspondent not receiving any reply are politely requested to consider silence a negative. Applications need NOT be made for the position of TRAVELING CORRESPONDENT, as THE CLIPPER never employs any person in that capacity.

IMOGENE is to act the present week in the Euclid-avenue Opera-house, Cleveland, O., and in April she will play in De Bar's Opera-house, St. Louis, Mo. Lysander Thompson is her agent.

CHARLOTTE THOMPSON, supported by the company of the Academy of Music, New Orleans, La., performed in Montgomery, Ala., March 12, 13, Nashville, Tenn., 15, 16. She is to commence an engagement in the Olympic Theatre, New Orleans, La., March 19, thence to Chicago, Ill., 26, for two weeks, and then will go to her farm in Rockland County, N. Y., where she will pass the Summer.

JOHN E. OWENS, supported by a dramatic company, performed in Savannah, Ga., March 12, 13, Augusta 14, 15, and Atlanta 16, 17. They are now moving on Macon 19, Columbus 20, Montgomery, Ala., 21, 22, Selma 23, 24, Vicksburg, Miss., 26, Jackson 27, Memphis, Tenn., 28, 29, 30, Nashville April 2, 3, 4.

WILLIE GORDON, juveniles and utility, can be addressed care of this office.

AN AMERICAN society-comedy, by James Corkery, entitled "East and West," is offered to managers and stars through S. French & Son, as per card, in which appear press-notices on its merits.

THE BELLA GOLDEN COMBINATION performed in Albia, Ia., March 12, 13, Charton 14, 15, 16, 17, and is billed in Osceola 19, 20, 21, Creston 22, 23, 24.

MME. JANAUSCHEK, supported by a company under the management of J. Clinton Hall, performed in Syracuse, N. Y., March 14, thence to Binghamton, Williamsport, Pa., Elmira, N. Y., and Hornellsville.

JOYCE COMING, an amateur light comedian, desires an engagement. See card.

J. K. EMMET, having failed to meet the steamship for the United States at New Zealand on his arrival there from Australia, will be delayed one month. He is now expected to arrive in San Francisco, Cal., about April 5.

OLIVER DOUD BYRON commenced an engagement in Halifax, N. S., March 13.

MISS OLIVIA RAND, we are informed, has purchased a farm of 225 acres in Maryland, on the eastern shore of Chesapeake Bay.

WELSH EDWARDS is managing a dramatic company traveling in New England. The troupe includes Lizzie Edwards, Jennie McClellan, Blanche Hayden, Georgie Melton, Little Etta Barlow, O. H. Abbott, A. Chartson, George Sallea, J. Burgess, Welsh Edwards, C. W. Day, A. E. Davenport, F. Maddox, C. G. Clark, George Austin and Mr. Johnson. They were in East Bridgewater, Mass., March 16.

MME. SCHELLER acted in German at the Globe Theatre, New Orleans, La., March 16 in "The Jewess," and 18 in "The Two Orphans."

MME. JANAUSCHEK, supported by J. Clinton Hall and a dramatic company, are booked for Detroit, Mich., March 19, Toledo 20, Erie, Pa., 21, Rochester, N. Y., 22, Watertown 23, and Albany 24.

AT THE LELAND OPERA-HOUSE, Albany, N. Y., on March 12, Maggie Mitchell commenced an engagement, and the attendance throughout was large. She opened with "Becky Mix," which held the boards three nights, giving way to "The Pearl of Savoy" for the rest of the week. The stock company deserve praise for the excellent support they lent her. Lawrence Barrett is to begin 19.

THE SALISBURY TROUBADOURS were in Grand Rapids, Mich., March 12, 13, playing to good houses; thence to Lansing 14, East Saginaw 15, Bay City 16, Flint 17, Detroit 19, for one week.

AT THE PROVIDENCE (R. I.) OPERA-HOUSE, three performances of "The Two Orphans" were given during the past week to rather small audiences, probably owing to the inclement state of the weather. Several members of the stock company took their benefits to tolerably good houses. For the first three evenings of this week and Wednesday matinee "Forbidden Fruit" will be presented by the Boucicault Dramatic Company. Thursday, Friday and Saturday, Mr. and Mrs. W. J. Florence will appear in "The Mighty Dollar" for the first times in that city......At the Academy of Music 15 John T. Raymond as Col. Sellers drew a large audience.

THE ATTRACTION at the Euclid-avenue Opera-house, Cleveland, O., the past week was Lawrence Barrett, supported by G. B. Wells, Miss Gussie De Forrest, and the regular stock. The following plays were produced: 12, "Richelieu;" 13, "Harebell;" 14, "Hamlet;" 15, "Rosedale;" 16, "Money" and "David Garrick;" 17, "Julius Cæsar," and matinee "Rosedale." Business good. Miss Imogene in "Sunlight" 19.

LOTTA, at the Pittsburg (Pa.) Opera-house, succeeded in attracting good audiences last week. "Musette" was given 12, 13, 14, and "Zip" the rest of the week. C. H. Butler, who travels with Lotta, was seen as William A. Bokus in "Musette," and made many friends. Messrs. Harris, Bock, Willard, Hicks, McDonald and Marshall, and Mrs. Holmes, Misses Fletcher, Bray and Johnson rendered efficient support. March 19 May Howard appears.

"LEMONS" at McVicker's Theatre, Chicago, Ill., proved sufficiently successful to warrant its continuance another week with no change in cast or scenery. It has continued to attract a fair sort of patronage. On Saturday, matinee and evening, a complimentary benefit was tendered E. F. Thorne, when "Damon and Pythias" and "Blackeyed Susan" were substituted for "Lemons." Monday, 19, Dion Boucicault in "The Shaughraun."......The second week of "Evangeline" at Haverly's Theatre has shown no abatement of popular favor, the attendance being uniformly good. Friday evening Miss Weathersby took a benefit. Next (this) week "Forbidden Fruit." Letter of March 17.

FRANK MAYO and company in "Davy Crockett" are billed in Grand Rapids, Mich., March 21, Jackson 23, Bay City 24, East Saginaw 25, Toledo 26, Springfield 27, Columbus 28.

AT THE PARK THEATRE, Brooklyn, N. Y., first-class attractions are wanted to play the weeks commencing April 16, 23, and May 21. Address William E. Sinn, manager.

AGNES WALLACE-VILLA COMBINATION.—E. C. Watson, proprietor; S. B. Villa, stage-director; Col. J. H. Rice, business-manager, with a uniformed brass band and orchestra—can be arranged with for dates by applying as per card.

GEORGE E. WILSON'S DRAMATIC COMPANY are to commence a week's season in Courtland, N. Y., March 20.

FROM CINCINNATI our correspondent writes 16: "The second week of 'The Shaughraun' at the Grand Opera-house has been even more successful than the first, the audiences having been simply immense. The only change in the cast was the substitution of Edwin Price for Frank Roche in the role of Captain Molineux. At the regular matinee on Wednesday afternoon 'Oliver Twist' was given, with Marie Prescott as Nancy Sykes, and Gertrude Stanley as Oliver. Mr. Boucicault, whose engagement terminates to-morrow evening, has accepted an invitation to take part at the banquet of the Friendly Sons of St. Patrick. 19, Daly's New York Company in 'Lemons.' .....Miss Lettie Allen and J. B. Atwater, in 'Crabbed Age,' have been the stars at Wood's Theatre this week. Miss Allen as Helen Volmier and Mr. Atwater as Bene Latrobe gave evidence of talent of a very high order, and created an exceedingly favorable impression. But they came here unknown, with strong counter-attractions, and have consequently done a wretched business. 'The Stranger' was given 16 for Miss Allen's benefit. She closes 17. Buffalo Bill opens 19......As is well known, Mr. Macauley's lease upon Wood's Theatre has expired, and the building is to be torn down at the close of the present season, and will not again be built for a theatre. Mr. Macauley will probably take Robinson's Opera-house next year, and the scenery will then be restored to Pike's Opera-house, for the use of traveling combinations."

FROM SAN FRANCISCO, CAL., under date of March 11, our correspondent wrote as follows: "The season of Mr. Daly's pieces, with Miss Jeffreys Lewis for the heroines, has not proved so successful in the California Theatre as was anticipated. The indifference shown to the pieces was happily not extended to the pretensions of Miss Lewis, which had due consideration at the hands of the critics. The plays she appeared in during the past week were 'Divorce' and 'Alixe.' Next week will be a broken one, being set aside for benefits and special performances. The following is the programme: 12, 'Woman in White' and 'Pocahontas,' for the benefit of Henry Edwards; 13, 'Fanchon' and 'Telulia,' for the benefit of Alice Kingsbury; 14, 'Rip Van Winkle' and 'Jack Sheppard,' for the benefit of John Wilson; 15, 'Leah,' for the glory of the late debutante Miss Rose Moss; and on the 16th 'Lost at Sea,' for the benefit of the treasurer, Thos. J. French. The engagement of Miss Neilson begins on the 19th with 'Romeo and Juliet'......'A Tour of the World in Eighty Days,' which is now at the point of being one of the greatest financial successes ever made in California, is to begin its sixth week at the Grand Opera-house 12. The new scene introduced in the action on the 5th, with the locality placed at Niagara Falls, and the episode consisting of a tight-rope walker crossing the falls, added little or nothing to the interest of the piece. 'After Dark' is to be produced upon the withdrawal of the reigning success......Charles Fritsch, who is entitled to credit for the way he has utilized the available operatic talent, opened Baldwin's Theatre 5 for a brief season of music, with Di Murska for the star. Thus far, without being greatly rewarded, he is encouraged to go on by the support received from audiences moderate in numbers, but distinguished in quality. Last week the operas sung were 'Martha,' 'Lucia' and 'Trovatore,' and the artists introduced were Di Murska, Beckman, Habelmann, Jacob Mueller, Forte and Lafontaine. The second week of the season begins 12 with 'Robert the Devil,' the cast including Di Murska, Fabbri, Formes and Habelmann. ......Suits have been brought against Thomas Maguire by the respective owners of the Alhambra and the Opera-house to recover delinquent rent, amounting in all to about $5,000, and the possession of the premises. At the present time the Alhambra is under the management of Herne & Wetherill, who are giving a good variety entertainment at reduced prices, but not profitably. Young Maguire's name figures as the manager of the Opera-house, where the minstrels seem to have struck a streak of bad luck......The Grand Opera-house has just lost its principal star in Wm. Voegtlin, the scenic artist, who has signed articles with John McCullough for one year to paint in Baldwin's Theatre. He begins his duties 12......Charley Rhodes, the minstrel and banjo-player, whose song 'The Days of '49' is known all over the coast, is dangerously ill at Santa Clara."

"LEMONS" received its initial representation in Philadelphia on the 12th inst. at the Chestnut-street Theatre, and its production may be regarded as opportune, in view of the dearth of dramatic novelties in that city last week. This version (A. Neuendorff's translation) is in four acts, and enjoyed the benefit of the following fine cast: Count Marleigh, James W. Norris; Major Perkins, G. H. Griffiths; Julius Hirshe, McKee Rankin; Paul Shew, F. W. Sanger; Drummer, T. F. Brennan; John, Harry Bave; Mrs. Shew, Mrs. E. J. Phillips; Margaret, Miss Lillie Glover; Mary Shew, Miss Lillian Conway; Adele, Miss May Davenport; the Little Countess Emma, Little Florence; Annie, Miss Annabel Dudley. The names of the characters, it will be observed, are different from those in Mr. Daly's version, which had but three acts. "Lemons" is indebted alike to the author and performers for its success, the cross-purposes and funny complications pleasing the most exacting of audiences; and of the acting of Mrs. E. J. Phillips, Mr. G. H. Griffiths and James W. Norris it is impossible to speak too highly. In an artistically arranged and magnificent drawing-room scene the dramatis personæ fought their mimic battles, and a complete success was attained, the tide of mirth, having once set in, never ceasing to flow until the fall of the curtain. "Lemons" attracted an excellent attendance.

GEO. FAWCETT ROWE'S local drama "Fifth Avenue" received its first representation in Philadelphia on the 12th inst. at the Kiralfys' Broad-street Theatre. This production boasts of but little in the way of originality. The cast included George Rignold as Richard Blake, Jas. H. Taylor as Simon Schuyler, Frederick B. Warde as Hon. Graham Liddisdale, Vining Bowers as Col. Mark Anthony Smart, Miss Maude Granger as Olivia, Kate Girard as Cleopatra, Charles T. Parsloe and George S. Knight as the two billposters, and Johnny Wild as the colored servant. It is but fair to those concerned in the cast to say that they exerted themselves, George S. Knight being especially amusing in his scenes and recitations. "Fifth Avenue" was prettily placed on the stage, and attracted excellent audiences.

HENRY MEREDITH will have a complimentary benefit at the Amateur Drawing-room, Philadelphia, on the 2d of April, when "Richelieu" will be presented, with John A. Lane in the title-role.

"THE MIGHTY DOLLAR" was repeated at the Walnut-street Theatre, Philadelphia, during the week ending March 17, Mr. and Mrs. W. J. Florence's cleverly-drawn impersonations continuing acceptable. John McCullough opens 19 for one week, bringing the regular season at this theatre to a close.

THE INVESTIGATION into the origin of the fire at Fox's American Theatre, Philadelphia, was continued last week, but no testimony of any importance was elicited, and it was postponed until the afternoon of the 20th.

AN ENTERTAINMENT will be given at Kelly's Hall, Philadelphia, on the 19th inst., by members of Fox's American Theatre Company, assisted by Miss Rose Goodall, who will appear in the farce of "The Loan of a Lover."

MISS NELLIE J. PILGRIM, the beautiful and accomplished daughter of James Pilgrim, the well-known dramatist, comedian and manager, was married in Philadelphia, on the 13th inst., to Samuel S. Sibbs, a conveyancer and real-estate broker of that city. The marriage ceremony was performed at the residence of the bride's parents by the Rev. I. Newton Ritner. We wish the happy couple all possible prosperity.

THE SUB-COMMITTEE of City Councils of Philadelphia, to whom was referred the report of the Building-inspectors, explaining the modes of egress at the different theatres in that city, visited last week several places of amusement. When the inspection is completed an ordinance will be presented to Councils compelling the owners to make the improvements deemed proper by the committee.

MR. SOTHERN commenced an engagement at the Arch-street Theatre, Philadelphia, on the 12th inst., being content to chance it during his opening week with "Our American Cousin."

W. H. JONES, character-actor, a deserving and talented member of the stock company at the Walnut-street Theatre, Philadelphia, is to be the recipient of a benefit on April 4.

EDWIN BOOTH was the attraction the past week at Ford's Grand Opera-house, Baltimore, Md., acting in "Othello" 12, "Richelieu" 13, "Hamlet" 14, "The Fool's Revenge" 15, "Merchant of Venice" 16, "Ruy Blas" matinee, "King Lear" 17, to large business. His chief support was M. Levick, Fredk. Robinson, J. M. Hardie, Clara Jennings, Alice Brooks, and Emma Stockman. Booth continues another week.

EDWARD BARRY, comedian, has resumed his own name, Edward Barrett. Mr. Barrett publishes his address in another column; also a number of letters from managers, which speak of his professional abilities and private character in commendatory terms.

MARIAN FISKE, singing soubrette, opera-bouffe and burlesque actress, and T. J. Martin, leading man, can be engaged for the remainder of the season through Col. T. Allston Brown, agent.

COMBINATIONS desiring to play at the Opera-house, Oil City and Franklin, Pa., and through the oil-region circuit during April and May, are requested to address Sam T. Jack, as per card.

THE VARIETIES THEATRE, New Orleans, La., can be rented for the season of 1877-78, and season following, if desired, through Will Steven, whose address find in our business department.

A. B. C. advertises a manuscript copy of "The Shaughraun" for sale.

DALY'S Fifth-avenue Theatre Traveling Company concluded a two weeks' engagement at the National Theatre, Washington, D. C., March 17. During the past week "Lemons" and the "Big Bonanza" held the boards. The attendance was only medium, and not at all worthy of the careful, well-acted and well-dressed performances of the company. The season of Lent in that city is not conducive to the patronage of comedy. The company appears in Richmond 19, 20, 21, Norfolk 22, 23, 24, opening in Baltimore 26. Miss Mary Anderson, assisted by Geo. C. Boniface and Louis L. James, commences a week's engagement March 19......Deakin's Lilliputian Comic-opera Company commences a week's engagement at Ford's Opera-house March 19.

THE ROYAL STAR COMBINATION, composed chiefly of members of the late company at the Royal Opera-house, Toronto, and including the following artists, under the management of J. R. Spackman and W. G. Davis, has been doing a good business through the provincial towns: Sophie Miles, Gertrude Willoughby, Nellie Neville, J. Sambrook, J. R. Spackman, S. Shorey, D. Montague, Walter Edmunds, R. Forsythe and G. W. Ketchum. Route ahead: Guelph 21, 22, 23, 24, 26, 27, Galt 28, 29, Bradford 30, 31, Ingersoll April 2, 3, Strathoy 4, 5, London 6, 7, Petrolia 9, 10, Exeter 11, 12, Clinton 13, 14, Mitchell 16, 17, Stratford 18, 19.

DOMINICK MURRAY was the star at the Grand Opera-house, Toronto, Ont., during the past week, playing in "Inshavogue" 12, 13, "The Golden Bubble" 14, 15, "Eileen Oge" 16, 17, with lecture on latter date by Thomas Clarke Luby (St. Patrick's night). Business light to fair. H. J. Montague, supported by Alice Wyndham, comes 19, opening in "False Shame." Mrs. Octavia Allen, who has been playing leading business at this theatre, leaves 17 on account of ill-health. No one announced as yet to fill the vacancy. Letter of March 16.

MISS CHARLOTTE THOMPSON, supported by G. W. Walters, Mrs. G. W. Walters, Miss Nellie Walters, Loraine Rogers, Mr. Hicks, Mrs. Hicks, W. H. Cooper and Miss Rosie Wilson, played "Miss Multon" to a large audience in Nashville, Tenn., March 15, "Jane Eyre" 16, "Miss Multon" matinee and night 17.

RUSSELL SOGGS will hereafter be known professionally as Russell S. Bassett. He is engaged for the season at the Arch-street Theatre, Philadelphia, Pa.

THE ACADEMY OF MUSIC, Buffalo, N. Y., can be rented by the night or week during May, June, August and September. A dramatic company is wanted for the season of 1877-8. Address Meech Bros., as per advertisement.

THE ACADEMY OF MUSIC, Cleveland, O., can be rented or secured on sharing terms through A. Montpellier, proprietor, who advertises.

FRANK OAKES ROSE has been engaged by the Meech Brothers of Buffalo for leading business for season of 1877-8.

OUR BOSTON, MASS., correspondent wrote as follows on March 17: "The scene at the reopening of the Globe Theatre on March 12 was a brilliant one. A large and fashionable audience, a bright, fresh auditorium, an elegantly-set stage, a strong cast—what more could be desired? The alterations made in the establishment are radical, and the theatre is to-day what it has never been before—a charming, cosy, home-like, safe resort. The first noticeable change is in the entrances. The steps to the parquet have been removed, and a sloping floor has been introduced instead. Then the lobbies are some two feet higher, and are brighter, warmer-looking than before. Three new entrances have been made to the family-circle—one from Washington street, one from Essex street, and one from Hayward place, making four in all. The circle has been lowered six feet, and the mezzanine boxes have been entirely removed. The arrangement of seats in the orchestra is entirely changed. An orchestra-circle has been built, with an appropriate railing, thus breaking the large, barn-like appearance under the old arrangement, and giving the house a smaller, more compact, cosier look. The painted canvas formerly upon the walls and ceilings has been wholly removed, and the decorations painted directly upon fireproof plastering, and a fireproof ceiling has been introduced above the dome. The proscenium-wall between the stage and auditorium has been rebuilt with fireproof blocks, and the orchestral front of the stage bricked up solidly from foundation to stage-floor. This, with the new act-curtain, which has been painted upon non-combustible canvas, and to the back of which is attached a fireproof wire-curtain, would seem to cut off all possibility of fire spreading from the stage to the auditorium. A similar wall, composed of fireproof blocks, built in the rear of the stage, separating it from the part of the building devoted to dressing-rooms, wardrobe, and carpenter's shop, gives the same protection to the actors and others. In addition, fire-escapes have been arranged from the dressing-rooms on Brimmer place, for use in case of need by the actors. For additional safety perforated water-pipes have been introduced, so that the entire stage and scenery can be flooded at once, and stand-pipes, with hose attached, Babcock's extinguishers, and other safeguards have been supplied. Telegraphic communication is also established with the Fire Department, enabling an immediate call for assistance. A novelty has been introduced in the way of ministering to the luxurious tastes of the audience. The large room at the head of the balcony-stairs, formerly used as a sort of ladies' parlor, has been transformed into a cafe, under the charge of F. Weber of Temple place. Neatly uniformed pages pass through the audience with ices, thus saving the patrons the necessity of even moving from their seats. It was not alone the theatre, however, that drew together so large an audience. The play and the cast had perhaps as much to do with it. 'London Assurance' was the play, and John Gilbert and Ada Dyas came from New York especially to give eclat to the occasion, the latter making her first appearance in Boston. The one is an old, tried, and deserved favorite. The other would soon be one were she to remain long with us. She is pretty, bright, easy, and altogether charming. She delivered the famous speech descriptive of the hunt with great spirit, and her acting all through was very pleasing. W. J. Le Moyne as Meddle was exceedingly funny, and J. C. Cowper made a capital Dazzle. Archie Cowper and Miss Clara Cowper showed signs of inexperience, but were careful, refined and intelligent. They are training in a good school, under their father's able tutorage. R. J. Dillon made a decided hit as Cool, and deserves something more than a passing notice. J. W. Lanergan as Max was very good indeed. W. R. Floyd made his first appearance in Boston in two years, and as Dolly was very cordially received. On Tuesday 'Lucia di Lammermoor' was given to a crowded house by the Kellogg Opera Troupe, and 'The Flying Dutchman' on Wednesday. Thursday 'Money' was given, with Theodore Hamilton and Miss May Hart as Alfred Evelyn and Clara Douglas respectively. Neither Mr. Gilbert, Miss Dyas, nor the Cowpers appeared. Friday evening 'Il Trovatore' was sung by Miss Kellogg, and this afternoon 'The Flying Dutchman' is to be repeated. To-night 'The Lady of Lyons' and 'The Irish Emigrant' form the bill. Next (this) week is the second and last of the opera. ......Charles Fechter opened an engagement of two weeks at the Boston Theatre March 12, appearing in 'Monte Cristo.' He has received the support of Miss Lizzie Price, L. R. Shewell and the company. He presents the play for the last time this afternoon, and to-night 'St. Patrick's Eve.' Harry Bloodgood and the company appear in 'Rory O'Moore' and 'The Inquisitive Darky,' and E. J. Buckley will recite 'Shamus O'Brien.' On Monday Fechter appears in 'Hamlet,' Tuesday 'Ruy Blas.' The Wagner Festival comes March 26......Rose Eytinge produced her new play 'Miss Sarah Multon' at the Museum March 12, and played it all the week. It is a very effective drama. Miss Eytinge gave a powerful performance in the title-role, the part being one particularly suited to her. The trouble with the play, however, for starring purposes, lies in the difficulty there will be in obtaining a fitting exponent of the child's part. Little Mabel acted it with wonderful intelligence here, but, as the part is one of the longest and most prominent in the play, there are few children equal to its proper portrayal. The cast of characters did not draw heavily upon the Museum company, Messrs. R. F. McClannin and F. G. Cotter, Miss Mary Cary, and Miss Lillian Brown alone appearing. They each and all acted finely. To-night, for Rose Eytinge's benefit and farewell appearance, 'Macbeth' will be given. Next week Genevieve Rogers appears in 'Maud Muller.'"

JOHN THOMPSON, at the Opera-house, St. Louis, Mo., drew fair houses during the week commencing March 12. "Moses" was given on the opening night, and was well acted by the star and stock company. The musical specialties of Mr. Thompson were received with evident marks of pleasure. "Zykes the Showman" was presented 14, 15, and "On Hand" filled out the rest of the week. Florence Chase, Emma Maddern, Jerry Stevens, J. T. Huntley and George Gray performed the parts assigned to their care with satisfactory results. Lotta begins a short season 19......Miss Effie Ellsler made her first appearance before a St. Louis audience at the Olympic Theatre on March 12, and by her careful and charming impersonation of Rosalind in "As You Like It" won for herself a hearty welcome. Her singing of "The Cuckoo Song" proved her to be a vocalist of no mean abilities. L. R. Warwick was painstaking as Orlando. Jacques was ably handled by Frank Weston. The Touchstone of Charles Plunkett was a gem of legitimate comedy-acting. William was well done by Harry Harwood, as was Carl Ahrendt's Banished Duke. Libby Noxon as Amiens sang the music of the piece in a manner which won for her several recalls. "The Unequal Match" was offered 14, 15, Miss Ellsler giving a delightful characterization of Hester Grazebrook. "Romeo and Juliet" will be acted 16, and for St. Patrick's Day the double-bill of "The Lakes of Killarney" and "Robert Emmet" will be offered. The Evangeline Combination begins 19, Charlotte Thompson 26. Letter of March 16.

H. J. MONTAGUE in "False Shame" 12, 13, and "Our Idol" 14, 15, 16, 17, was the star attraction at the Academy of Music, Buffalo, N. Y. Business ruled light. The support was only fair, the regular stock being absent East with Raymond. Monday, 19, was set apart for a local benefit. Soldene's Opera Troupe open 20, for three nights, and the theatre will probably remain closed the rest of the week. The Florences are announced for one week, beginning 26.

THE LISA WEBER BURLESQUE TROUPE held the boards at Macauley's Theatre, Louisville, the past week, and succeeded in drawing very fair houses. "Ernani" was the opening bill, and it was fairly rendered. Miss Weber as Don John was very good; Miss Lizzie Kelsey as Donna Bonita sustained the part well, and looked charming; the Villains of W. B. Cahill was excellent; Miss Minnie Jackson as Don Carlos, Louis Mestayer as Don Pedro, James Vincent as Rumbo, and Miss Eva West as Stevana were each and all good. The Weber Troupe close 17, and go direct to New York. "The Evangeline" party open 19. Letter of March 15.

AT THE OPERA-HOUSE, Rochester, N. Y., "The Corsican Brothers" held the boards during the past week. F. O. Smith, leading man, appearing in the dual character of the brothers. The play was mounted in a fine manner, and was appreciated by the public, it proving a pecuniary as well as an artistic success. Mr. Smith's impersonation of the twin brothers was excellent, and showed him to be an actor of no little genius. Miss Pierce had but little to do as Emilie, but did what was required in her usually excellent manner. Mr. Wren had a character somewhat out of his line, but did fairly. Mr. Hooker as Baron Martelli had some difficulty in remembering his lines, and in more than one scene marred the performance. Miss Greenman as Celestina costumed tastily, and acted quite satisfactorily. The rest of the cast was uniformly good. Friday, one of Daly's Fifth-avenue Companies produced "Lemons" before a crowded house. Saturday, "Arrah-na-Pogue." A variety of plays will be given this week. ......H. T. Duffield, formerly leading man here, has joined the Academy stock, Buffalo, N. Y. Advices of March 18.

G. FAWCETT ROWE closed an engagement of four nights at the Richmond (Va.) Theatre March 16. "Brass" was given 13, 14, and failed to come up to expectations. "Micawber" and "Cool as a Cucumber" 15, 16. The engagement pecuniarily was a failure, the attendance being unusually small. No matinee was given as announced, owing to a heavy snowstorm. Daly's Fifth-avenue Company are announced for three nights, commencing 19. Advices of 18.

FURBISH'S DRAMATIC COMPANY, reorganized, commenced a tour at Columbus, O., March 16, thence to Wheeling, W. Va., 17, 19. George H. Tyler is the agent.

DALY'S TRAVELING COMPANY, playing "Lemons" and "The Big Bonanza," are to perform in Richmond, Va., March 19, 20, 21, Norfolk 22, 23, Petersburg 24.

HARRY C. FRANK, after three years' severe illness, has, we are happy to state, almost entirely recovered his health. He hopes shortly to resume his profession.

A COPY of "Miss Multon" is advertised for sale by Caroline B. Kelly.

LILLIE ELDRIDGE, star actress, publishes her address in another column.

MUSICAL.

JOSEPH BARTON died in Urbana, O., March 10, of congestion of the lungs and heart disease, at the age of 39 years. He traveled with the old Continentals for seven years as bass-singer, and was the author of several songs, among them "Gently Down the Stream of Time." During the late war he was major of the Thirteenth Michigan Regiment, and during the past four years he had been performing in a drama written by himself called "The Union Spy," in which he had the assistance of amateurs. His remains were taken to Battle Creek, Mich., and there interred. He left a widow and one child.

DEDICATION.—Gebhart's Hall, Dayton, O., was dedicated March 13 by the Emma Abbott Concert Troupe—W. R. Case, Signor Ferranti, Signor Brignoli, Charles E. Pratt and Miss Emma Abbott.

AL. BAUR publishes a notice stating that, owing to other business, he is compelled to give up the profession of banjo-instructor.

J. H. LAINE'S CONCERT COMPANY, under the management of J. H. Laine and Robert Simpson, is to commence a traveling tour about April 23. The entertainment consists of selected musical specialties and Swiss bellringing; and a number of vocalists, instrumentalists, a leader of orchestra, etc., are wanted to complete the organization. See card.

THE YOUNG MAENNERCHOR SOCIETY of Philadelphia held their annual meeting on the 12th inst., and elected a board of officers for the ensuing year, Carl Sentz being chosen as the musical director.

THE HUTCHINSON FAMILY intend to remain in Philadelphia until the 10th of May. They are now engaged in giving concerts in churches in and around that city.

MME. CATERINA LAMI, the well-known operatic artist, is now permanently located in Philadelphia, giving instruction in vocal and instrumental music.

RICHINGS' ENGLISH-OPERA COMPANY performed in Wheeling, W. Va., March 15, Little Washington, Pa., 16, Barnesville, O., 17, and is billed in Zanesville 19, Marietta 20, Chillicothe 21, 22, and Columbus 23, 24.

THE HOLMAN ENGLISH-OPERA COMPANY began a season of eight nights in the Griswold Opera-house, Troy, N. Y., March 16, doing "Girofle-Girofla," "Mme. Angot's Daughter" 17. Their bills for the nights ending 24 are respectively "Rose of Castile," "Satanella," "Grand Duchess," "Bohemian Girl" and "La Perichole." Their engagement opened to good business. Sallie, Julia and A. D. Holman, Joseph Brandisi, Ellis Ryse and Brookhouse Bowler are the principal members of the troupe, Mrs. Holman leading at the piano as usual...... Alice Oates' English-opera Troupe produce "Mme. Angot's Daughter" 19 and "Girofle-Girofla" 20.

THE HYERS SISTERS' COMBINATION is billed in Saratoga, N. Y., March 19, Keysville 20, Plattsburg 21, Malone 22, Potsdam 23, Watertown 24, Oswego 26, Canandaigua 27, Batavia 28, Westfield 29, Cleveland, O., 30, Sandusky 31. M. T. Skiff is the agent.

LOUIS P. GOULLAUD'S list of popular publications includes Gus Williams' comic songs, Pat Rooney's "Pretty Peggy," and others mentioned in his card; also a useful book for violinists—G. H. Coes' arrangements of clogs, reels, jigs, etc.

MISS EMILY SOLDENE and company opened in Library Hall, Pittsburg, Pa., March 12, in "Mme. L'Archiduc;" 13, "Trial by Jury" and "Chilperic;" 14, "Poulet and Poulette;" 15, "Mme. Angot's Daughter;" 16, "The Grand Duchess;" 17, matinee, "Mme. Angot's Daughter," and evening, "Trial by Jury" and "Chilperic." Business good.

AT MCCORMICK'S HALL, Chicago, Ill., the Barnabee Troupe gave a concert on March 14......The new Philharmonic Society gave a symphony concert 16. ......Ole Bull is announced for 23, 24, 26, assisted by Miss Thursby......The Emma Abbott Troupe gave concerts in the New Chicago Theatre March 16, and matinee 17.

OLE BULL, assisted by Miss Emma Thursby, Mlle. Isadore Martinez, Mr. Tom Carl and Mr. S. Liebling, gave concerts at Pike's Music Hall, Cincinnati, 14, 16, before large audiences.

THE BOSTON PHILHARMONIC CLUB are billed for concerts at Pike's Music Hall, Cincinnati, 19, 20.

THE CINCINNATI ORCHESTRA, assisted by Miss Emma Heckle, contralto, and Annie Doerner, pianist, gave a concert 15 before a large audience.

PERSONS having a second-hand clarionet and a B-flat cornet for sale are referred to an advertisement in another column.

TWO NEW SONGS, with chorus, entitled "Come Home, my Darling, to Me," and "Little Lena, the Lassie I Love," by Rutledge, have just been published by H. G. Hollenberg, who advertises.

HARDING'S LATEST musical publications are advertised elsewhere.

JAMES RUSSELL, bass or tuba player, advertises that he can be engaged to travel with a circus.

SPAULDING'S BELLRINGERS will give entertainments in St. Albans, Vt., March 21, Vergennes 22, Brandon 23, Rutland 24, Middleburg 25, Burlington 26.

AN E-FLAT CORNET desires an engagement. See F. F. Hayek's card.

THE RICHINGS-BERNARD OPERA COMPANY is billed in Fort Wayne, Ind., March 20.

MISS LINA LUCKHART, pianist, assisted by Miss M. Stammers and Mrs. Rahter, vocalists, gave a concert in Gettysburg, Pa., March 12.

MANAGER HICKEY of Auburn, N. Y., is to open the Park Opera-house (formerly Barton's Opera-house), Syracuse, March 26, with the Holman Troupe in opera-bouffe for two nights......Soldene's English-opera Troupe will perform in Wieting's Opera-house 26.

THERE IS A MOVEMENT ON FOOT in Philadelphia to organize an English-opera troupe headed by Caroline Richings.

THE "EVANGELINE" COMBINATION is to perform in Indianapolis, Ind., March 19, 20.

MISS EMMA CRANCH made her debut as Ortrud in "Lohengrin," which was given March 15 at the Academy of Music, Brooklyn, by the Pappenheim-Fryer Company, from New York.

J. H. WHEELER, professionally known as John Shvori, many years a member of Bryant's Minstrels, advertises to teach the banjo and violin.

AN ORCHESTRA of eight or more performers are ready to accept an engagement for a watering-place. See Professor's card.

THE HYERS SISTERS COMBINATION (musical drama—"Out of Bondage") perform in Oswego, N. Y., 26, Canandaigua 27, 29, Batavia 28.

VARIETY HALLS.

AT WILD'S OLYMPIC, Syracuse, N. Y., the past week, the new arrivals were Miss Eloise Allen, an excellent ballad-singer; Williams and Sully, song-and-dance, who made a hit; Miss Kittie Stanley and Miss Nellie Germon, serio-comics, both of whom proved attractive cards. Eugene Blitz's services were dispensed with March 12 because he refused to act a part in the closing farce, for which he had been cast. No departures. New arrival for 19, King Sarbro. Letter of March 17.

JIMMY MACK, a clever clog-dancer, will have a complimentary benefit at Skiff & Gaylord's Varieties, Philadelphia, on the 23d inst.

THE MILTON JASPERS and Miss Marie Jasper, who are performing at the Theatre Comique, St. Louis, Mo., are recommended as first-class artists by Manager Mitchell, whose letter is published in another department.

AT THE THEATRE COMIQUE, Richmond, Va., no new faces appeared the past week. The attendance remained good. Ratcliffe and Hughes are to open 19.

P. H. SEAMON opens at the Adelphi Theatre, Chicago, March 19, for two weeks, and with De Haven's Circus, there, April 2, for one week.

HARRY AND LIZZIE BRAHAM commenced an engagement at the Bella Union Theatre, San Francisco, Cal., March 12.

THE EDWARDSES—James S. and Katie—commence a two-weeks' engagement at Heuck's Hall, Cincinnati, O., March 19.

A LIGHT COMEDIAN, with a specialty, a lady pianist, and a male impersonator are wanted by B. H. W., who addresses is care of this office.

IN LOUISVILLE, KY., business was large last week at the Metropolitan Theatre. The Carlyles—father and son—Annie Hindle, the Austin Brothers and Miss Annie Fox were the new features. The Carlyles are very clever acrobats, and their acts are new and pleasing. Miss Hindle's swell impersonations were meritorious and justly encored. The Austin Brothers are wonderful marksmen; their act is superior to anything else of the kind ever produced here. Fred. D. Harris, stage-manager, had a benefit 16, and the house was crowded to overflowing. He leaves the theatre. Edward Chrissie will succeed him. Departures 17: The Austin Brothers, to Chicago; Miss Alice McGowan, destination unknown. Lulu Delmay and Jenny Hyams are billed for the 19th. Letter of March 16.

THE NEW BUSINESS at Shelby's, Buffalo, N. Y., March 12, introduced the Barlow Brothers, good song-and-dance men; Millie Estella, a fair serio-comic; the Davenport Brothers in specialties, ending with an "assault at arms," which took well; McCulloch and Casey, good in Lancashire clog and Irish songs-and-dances; and Fields and Hoey as musical mokes, who made a hit. Business ruled good. Closed 17: St. Felix Ballet Troupe and Davenport Brothers, to Cincinnati; Mlle. Etta and Barlow Brothers, to Pittsburg; and Carrie Lewis, Philadelphia. Announced for 19: Senorita Vallifrez, Quilter and Goldrich, Lillie Hall, Bonnie Runnells, Mollie Demar, Eugene Blitz and John Le Clair. Advices of March 18.

AT THE METROPOLITAN, Indianapolis, Ind., the features of the bill for this week will be Johnny Allen in his sensational drama of "Schneider;" Hilda Thompson, vocalist; the Milton Jaspers, gymnastic specialists; the Cawthorne Children; and Dan K. Russell, comedian. Scott and Ward, who made their debut recently, have made a first-class hit. They introduce some extremely novel features in their musical specialties.

AT WARD'S OPERA-HOUSE, Paterson, N. J., business was good the past week. Chace and Davis in songs and dances, Lulu Mortimer in serio-comic songs, Thomas and Watson in their sketch of "O'Donohue's Arrival," and their trick dog Rose, were favorably received, as were the Daileys in their sketches, and Mons. Ventini and Mlle. Zulelia. Departures 17: Chace and Davis, to Augusta, Ga., to join Howes' Circus; Thomas and Watson, New York; Jennie Westbrook and Sadie St. Claire, Newark; the Daileys, Reading, Pa. Announced for 19: Drew and Lawton, Cordella and Victorelli, the Mackleys, Alice Foster, Mabie Pearl, Gus Foster, and Sam Martin......Franklin Warner's Combination gave their third performance at the Opera-house 17 to a crowded house. The company included Ella Esmond, serio-comic; M. T. Quinn, ventriloquist; Foster and Kennedy; and Mlle. Martelle, ballad-singer. This party are announced for 24. Letter of 17.

VARIETY ARTISTS are wanted at the Opera-house, Fall River, Mass. See Geo. Winship's card.

TIERNEY, Cronin and French are now performing together at the Tivoli Theatre, this city.

THE NEW PEOPLE at the Adelphi, Hartford, Ct., March 12 were Allie Drayton, a graceful song-and-dance lady; Lou Sanford, serio-comic; Matt Green, a good contortionist, who successfully performs the difficult feat of breaking an egg which is bound in a handkerchief upon his forehead by a square back kick while standing; Harry Kennedy, who possesses good ventriloquial powers; and Long and Mack, song-and-dance men, who were not up to the standard. The feature of the week was the sketch of "Irish Life in America," in which Charles McCarthy and John D. Griffin figured conspicuously. On the 17th the usual Saturday matinee and evening performances were given at the Opera-house to small audiences, some local talent appearing in connection with the regular company. The closing people 17 were Sadie Hamilton, to Havana, with the Orrin Brothers; Harry Kennedy, to Providence; Chas. McCarthy, to Chicago, to join Sam Rickey; and John D. Griffin lays off a week to rehearse with John Manning, his new partner. For 19 Gibson and Bennie and Kate Partington are announced. Letter of March 18.

THE FRESH ARRIVALS at Ward's Opera-house, Newark, N. J., March 12 were Gibson and Binney, double pedestal clog and jig dancers; Harry Grescon in Dutch songs and dances; Harry and Clara Fielding, Irish sketches; May Marshall and Alice Foster, balladists. Closures 17: Alice Foster, to Paterson; Gibbons and Binney, to Boston; Kearney and Moran and Joe Marshall, idle. Announced for 19: Angie Schott, James Cummings, Alfredo, Vannette and Monticello......At the Metropolitan the new people 12 were Paddy Murphy, Irish vocalist and song-and-dance; Gertie and Lottie Lynn in pleasing vocalisms; J. W. McAndrews in his well known acts; and Marie Whittingham and Master Newman in songs. Departures 17: Welch, Ryan, Harris and Matthews, to Brooklyn; Marie Whittingham, Master Newman and J. W. McAndrews, Baltimore; Paddy Murphy, Buffalo; Chas. Diamond, New York; Minnie Clyde, Hoboken, N. J.; and the Mastinettis, Richmond, Va. To open 19: Delehanty and Hengler, Satsuma and Allright, Bryant and Williams, Rosa Lee, Lillie Morris, Ned Wambold, and Ella Heflin. Viola Clifton had a benefit 16, which was well attended. Business good at both places. Letter of March 17.

O. B. COLLINS and Kate Raymond in "The Waifs of New York" made decided hits at the Theatre Comique, Providence, R. I., the past week. Manchester and Jennings, who opened same date, have been finely received. Baby Bindley, assisted by her father, Prof. Bindley, added largely to the attractions. The attendance during the week was excellent. Departures 17: Lew and Pauline Parker, Erwin Thomas and Mlle. Zittella. Among the attractions for this week are Scanlon and Cronin, Miss Clara Moore, Eddie Collyer, Welsh and Shields and the Kelly Brothers.

THE NEW FACES at Smith's Opera-house, Grand Rapids, Mich., March 12, were Hattie Hawthorne, Eva Whitney and the Rose Sisters. Dan Griffin, Hennessey Bros., Frankie Howard and Georgie Parker complete the present company. Business has been but fair. Jessie Smith takes a benefit 23; Thatcher and Hume disappointed 12; the Hennessey Bros. go to Detroit 17; Homer and Holly and Sadie Hassan are billed to appear 19......Legrand Pierce and J. E. Green of mocking-bird notoriety are in town. Advices of March 15.

AT THE GRAND CENTRAL THEATRE, Galveston, Texas, no arrivals or departures March 12. The following constitute the present company: Dowling and Stephens, the Iferd Sisters, the Rays, Annie Woods, Kitty Whitland, Mamie Whalen, and Murphy and Mack. Business only moderate.

CLARENCE BURTON is at his home, in Erie, Pa., very sick.

THE MENDELS, Dutch vocalists, are performing at the Odeon, Baltimore, Md.

TRAVELING COMBINATIONS, minstrel troupes, or any other first-class companies who purpose visiting Baltimore, Md., are notified that there are vacant dates at the Holliday-street Theatre from May 21 to July 7. For terms, etc., address W. J. Gilmore, proprietor and manager.

A SPECIALTY ACT is offered for sale in a card elsewhere.

PERFORMERS are wanted at the Coliseum, Cincinnati, O. Chas. MacDonald is not now connected with that house, and artists are therefore requested to apply to the manager, who publishes in another column items of interest to those under engagement there.

I. DAVEAU, sketch and song writer, etc., publishes his address in this issue.

THE LESLIE BROS., who have been successfully performing during the Winter season, commence an engagement at the Theatre Comique, this city, March 19, after which they join Forepaugh's Show at Philadelphia, Pa.

PERFORMERS, ladies especially, are wanted at the White House Varieties, Pittsburg, Pa. See L. Sproal's card.

THE OPERA-HOUSE, Pawtucket, R. I., was opened for a season March 12 with the following company: Welch and Shields in bayonet exercises; Lew and Pauline Parker, sketch-artists; Martin and Williams, Irish song-and-dance; the Simpson Sisters, duettists; Lizzie Richmond, serio-comic; and Erwin Thomas, pedestal clog-dancer.

L. W. WASHBURN'S SPECIALTY TROUPE is to exhibit in Williamsport, Pa., March 26, Lock Haven 27, Bellport 28, Altoona 30, Huntington April 1, Columbia 2, Lancaster 3, Reading 4, Allentown 5, and Easton 6.

MAUD STANLEY, vocalist and cornet-soloist, and Ned Werner, comedian and alto-horn player, publish their address in another column.

THE VICTORELLIS and Annie Braddon, who are traveling with the Heywood Brothers' Combination in Texas, can be addressed care of this office.

THE HEYWOOD BROTHERS' COMBINATION is very favorably noticed by Southern journals, extracts from which are published in another column. First-class performers desiring to engage with this company for a Summer tour can address, until April 1, as per advertisement.

CHAS. C. GATES, Indian-club juggler and jig and clog dancer, advertises for an engagement.

CINCINNATI VARIETY NEWS to March 16 is furnished by our correspondent as appended: "The fresh appearances at the National Theatre Comique 11 were Palmer & Co.'s 'Black Crook,' Lucy Forrester, and Josie Zanfretta. The drama, which was played as 'A Tale of Enchantment,' was produced in very creditable style, so far as acting, ballet and auxiliaries went, and the scenery was superb, the prismatic fountain and transformation scene being especially noteworthy. Miss Forrester vocalized nicely, and on Miss Zanfretta was thrown the terpsichorean burden of the spectacle, as Tillie Antonio was called home on Monday by the death of a relative. Business good. Departures 17: Turner and Geyer, and Tommy Neil, all for the Toledo, in Chicago; Morris and Fields, and Lucy Forrester. To open 18, Edgell and Eldridge, Gussie McCain, Lou Howard, John Raynor, Ella Mayer, and Truedell and Byrne. The 'Black Crook' scenery will also be retained to produce 'Aladdin.' Julian Kent opens 23 in 'Wild Bill.'...... The new additions to the attractions at the Coliseum 11 were Max Walhalla, Maurice Heppard, Julia Walcott, Bertie Rinehart, Ida Hayden, and Leslie and Ashton. Walhalla and Heppard made a fine impression in a gymnastic act, and afterwards in pantomime. Miss Walcott and little Bertie Rinehart gave serio-comic songs in good style. Leslie and Ashton on the double bar, and for a second turn as 'The Two Comiques,' proved first-class. Miss Hayden's dancing was of a very difficult order. Biz good. Charles McDonald, who has been manager of the place since it started, severed his connection with it this week. Departures 17: Ella Mayo, for Toledo. To open 18: Boissett Family, James Welch and Maud Lemoine......The Lee Family, Chalet and C. L. Banks were the additions at Heuck's Theatre 11. The Lee Family, five in number, did acrobatic, juggling and statuesque acts, and proved an attraction. Chalet is a very fair ventriloquist, with talking puppets. Mr. Banks made quite a hit in a burlesque stump-speech. Business good. Departures 17: Frank Carleton, Cleveland; Maggie Bowers, Philadelphia; Cawthorne Children, Louisville; Senorita Villafrez, Buffalo; and Dick Mack, Erie. To open 18: James S. and Katie Edwards, and the St. Felix Ballet Troupe. ......Johnny Max, Dutch comedian, Ella O'Neil, Harry De Lave, J. K. O'Neil and Ed. Lynch were the recruits at the Winter Garden this week. Biz fair. ..... At the Eldorado, Frank L. Roy, Rosa Lind, F. Wittefield, Howard and West, and Katie Hunter were added. Closing 17: Rosa Lind, F. Wittefield, and Howard and West. Opening 18: Charles Gallagher, and Redmond and Devore. Biz fair......The commonwealth performances at Shickling's Hall ended with those of last Sunday. Alvin P. Smith, who acted as treasurer, is accused of decamping with some money for salaries, etc......Work has begun on Heuck's New Theatre."

APOLLO GARDEN, Evansville, Ind., will be opened for a Summer season May 21, and first-class variety performers desiring engagements are requested to address John Albecker, proprietor.

MANAGERS desiring to arrange with James Welch and Maud Lemoine for the production of their Irish drama "O'Connor's Oath" and their burlesque of "Irish Mazeppa," can address Bob Mack, agent, as per card.

VARIETY ARTISTS are wanted at the Coliseum, Columbus, O., which has just been opened under the business-management of Harry Colwell. See advertisement.

PERFORMERS desiring engagements at Add Weaver's Adelphi, Hartford, Ct., are requested to write to Mr. Weaver and secure a date.

AT NOONAN'S VARIETIES, Philadelphia, the new faces on the 12th inst., were Sallie Benner, Fanny Gregory, Susie Lane and Jennie Horn. The departures on the 17th inst. were Jeannette Lewis, to Norfolk, Va.; Belle Cushing, to the Odeon, Baltimore; and Nellie Weeks, to Scranton, Pa. Those announced for the 19th are Mlle. Vendemont, May Pierson and Mary Gaylord. The entertainment is well conducted throughout by Mr. George Hall.

AT THE GRAND CENTRAL VARIETY THEATRE, Philadelphia, the most attractive programme of the season was given during the week ending March 17, including many fresh features. King Sarbro exhibited his accustomed skill on the tight-rope; Fayette Welch in the opening farce of "School" and his musical act was well received; Jennie Yeamans in her serio-comic songs and John Reilly in his Irish songs made a deservedly good impression; the "Big 4" excited roars of laughter in their eccentric songs-and-dances, and the sketch "Rhinoceros." The new ballet of "La Fascination" is done capitally, and favorably introduced Mlle. Johanns; and the concluding burlesque, entitled "The Two Orphans," afforded a rare fund of amusement. The Miaco Combination, John Williams, the Richmond Sisters, Burk and Mara, Carroll and Barry, Mlle. Leontine and Jennie Miaco open here on the 19th inst.

AT THE NEW NATIONAL THEATRE, Philadelphia, the attendance last week proved that the efforts of the new management are thoroughly appreciated. Miss Marshall, Jeppe and Fanny Delano, Alice Bennett, the Levino Brothers and Ackland Boyle were the new faces on the 12th inst. Miss Marshall—a debutante—made an unmistakably good impression in serio-comic songs, and Ackland Boyle, who also made his first appearance, made a hit by his acting and make-up as Hop Sing in Harry Richmond's new act of "Washee, Washee." The Levino Brothers in well-executed caricature-sketches, Miss Alice Bennett in ballads, and Jeppe and Fannie Delano in their pleasing musical sketches, also formed interesting items of the lengthy programme. Jennie Morgan, Frank Lewis, John and Maggie Fielding, Tom Granger and the Levino Brothers closed 17. The new arrivals 19 are Pat Rooney, J. W. McAndrews, Walters and Morton, Prof. and Baby Bindley, Miss Lee Walton and Master Dunn.

J. C. (FATTIE) STEWART has had his variety establishment, Broad and Cherry streets, Philadelphia, remodeled and renovated, and will reopen it on the 19th inst. as the New Adelphi Theatre with an entirely new company, including the Misses Kitty Allyne, Frankie Howard, Esther De Puy and Carrie Lewis, Tom Vance and Dan Oakley.

TONY PASTOR'S TROUPE will play a week's engagement at the Walnut-street Theatre, Philadelphia, commencing April 2.

PHILADELPHIA LODGE OF ELKS give their first annual invitation ball at Horticultural Hall, Philadelphia, on April 2.

AT ENOCHS' VARIETIES, Philadelphia, a lengthy programme was given last week, including as fresh features an excellent acrobatic act by Franklin and Kingcade, Miss Ada Stanwood's ballads, the "mystic-change" act of Will H. Stowe and his clever performing dogs. Business continued brisk, the sensational sketch of "Si Salem," with its French dances, being the main magnet of attraction. Miss Kitty Gardner, Sheffer and Slavin, and John Forbes will be added to the company on the 19th inst.

THE INTERNATIONAL MUSIC HALL, Philadelphia, was very well attended last week, McCologan & Hughes, the proprietors, successfully striving to make their place of amusement second to none. Winona Bridges, Fannie Davenport, Emma Devere, Goldie, Steele and Sallie St. Clair, Prof. Rex, Morris and Nelson, and Curry, Fox, Clifton and Forepaugh were the new arrivals on the 12th inst. Goldie, Steele and Sallie St. Clair's artistic clog-dancing was highly appreciated, and the very clever horizontal-bar act by Curry, Fox, Clifton and Forepaugh supplied another attractive portion of the programme, and was earnestly applauded. Conway and Kerrigan open on the 19th inst.

MILLER'S WINTER GARDEN THEATRE, Philadelphia, received a liberal share of patronage last week, the programme presented including John Pendy, Sadie Dunbar, Lew and Lena Cole, and La Petite Estelle as the prominent and novel features thereof. The management of this establishment by Messrs. Burgess & Clark deserves a line of praise. The following new people appear here on the 19th inst.: Blanche Trenham, Ada Mortimer, Hurley and Marr, Susie Warren, Kitty Norton, Flynn and Enson, and John Reese.

THE OPERA-HOUSE, Fall River, Mass., will be opened for the season April 2 with George Winship, late of the Third-avenue Theatre, this city, and George Warren as proprietors. Performers can apply to George Winship, as per card.

HARRY BECKWITH, comedian, who is now traveling with Washburn's Last Sensation, can be addressed care of this office.

ARTISTS are wanted for March 26 and later dates at the Fourth-avenue Theatre, Pittsburg, Pa. See advertisement.

HOYT'S VARIETIES, Jackson, Mich., is reported to be doing a good business with the following company: Charley Meyatt, stage-manager; Billy Allen, Chas. Schofield, McMillen Brothers, Millie Rosa and Ada Burnett. Performers desiring engagements are requested to address Enos Hoyt, proprietor.

AT THE THEATRE COMIQUE, Cleveland, O., the past week commenced with the usual first-part, with Billy Giniven, C. Gilday, Tom Martin, and James Duffy on the ends; Miss Belle Norton in serio-comic songs; Gilday and Giniven, songs-and-dances; Blanche Dixon, serio-comic; Tom Martin; Prof. Neil Smith and educated dogs; Joe Buckley, songs-and-dances; Fanny Florence, songs-and-dances; James Duffy, jig-dancer; and closed with "Forbidden Pleasures," with Wm. N. Griffith and Belle Norton in the leading roles. Business good. Departures 17: Blanche Dixon, to Springfield, O.; Wm. N. Griffith and Belle Norton, to Baltimore; and James Duffy, no destination. Underlined for 19: Turner Brothers, J. E. Whitfield, and Frank Carlton.

SEVERAL GOOD SERIO-COMIC VOCALISTS, ladies, are wanted for Harry Hill's Theatre. See card.

FRANKLIN AND KINGCADE, sensational actors and specialty artists, in their classical brother act, running globe and juggling, can be engaged. See card.

A PARTNER is wanted for double-trapeze business by Lottie Rainforth, who advertises.

AT TOOKER'S VARIETIES, Norfolk, Va., Amy Sheridan, Kate Harrison, and the Lewis Sisters are billed for March 19. Add Yale and Lulu Leonard are to close 21, and Frank Hassall 24. McVicker and Sanders opened 15.

AT THE HOLLIDAY-STREET THEATRE, Baltimore, Md., last week, business was good. Andy and Annie Hughes were seen in Irish sketches, Harry Bryant in ventriloquism, Emmerson and Clark in "The Disgusted Lovers," the Foy Sisters in musical sketches, Watson and Ellis in Teutonic specialties. Edna Markley in choice songs met with hearty encores, as also did Adams and Lee as the musical mokes. The American Dwarf "Tommy" by Clark Gibbs was funny. The Suydam Brothers on the double horizontal-bars finished the olio. The bill concluded with "Rose Michel," with Estelle Mortimer and D. A. Kelly in the leading roles. Departures 17: Andy and Annie Hughes, to Pittsburg, Pa.; Harry Bryant, to Boston, Mass.; Watson and Ellis, New York; Adams and Lee, Suydam Brothers and the Foy Sisters, destination unknown. To open 19: Ed. and Alice Murray, Marie Whittingham and Master Newman, Larry Tooley, John Carle and Fannie V. Reynolds. On March 14, Manager Gilmore's room at his hotel was forcibly entered by thieves during his absence, and a lot of valuable clothing was stolen......At the New Central Theatre a good bill was offered, opening with a female-minstrel scene; Prof. Pharazyn gave feats of legerdemain and ventriloquism, and later showed some marionettes; Mlle. Zitella vocalized; Little Mac gave an essence; Taylor, Green and Taylor appeared in an entertaining musical sketch; Walter Bray in his specialties; Somers and Kirk as "The Hottentots;" concluding with a laughable interlude called "Bounce," with Little Mac as Jimmy Lush. Closing March 17: Mlle. Zitella, Somers and Kirk, Prof. Pharazyn, destination unknown. To begin 19: Belle Norton, Wm. N. Griffith, Jennie Belmont, James Broome, Hassan Sisters, Harris and Carroll, Mlle. Alexandrina and Fannie Lucille......At the Odeon business was fair. Emma Brennan, Little Josie and Allie Sheppard sang songs, Dody Zanfretta was seen in graceful dancing, and the Bennetts in a sketch. Departures: Emma Brennan, Alice Gleason and Little Josie, to New York; Sheffer and Slaven, to Philadelphia, Pa.; Alice Sheppard, no engagement. To open March 19: Harry and Leona Mendel, Minnie Lee, Blanche Roselle, Belle Cushing and Walter Wentworth. Letter of March 17.

AT THE BOYLSTON MUSEUM, Boston, Mass., a more than ordinarily good programme was set before the patrons the past week. The performance began with Scanlon and Cronin's sketch "Since Terry Joined the Gang." Then Nellie Brooks gave a number of songs, and Worden and Mack grotesque songs-and-dances. Guy Linton as "The Mad Butcher" convulsed the house, and had to respond to several encores. Several statues-vivants were shown, some of them very pretty. Lucy Adams sang a number of humorous songs, and the Clark Brothers as "The Hungry Musicians" created a deal of laughter, enlivening their act with quite a varied assortment of musical exhibitions. Wm. Scanlon sang motto-songs, and the entertainment closed with Fanny Herring in "The French Spy." Houses crowded. Edwin French, although announced, did not appear. This week Sam Devere and Harry Montague join the company......At the Howard, the drama of "Kathleen Mavourneen," with Georgia Langley in the title-role, formed the chief attraction. In the olio, James McKee, character-vocalist; Alice Somers, with song-and-dance; the Caron Family and their troupe of educated dogs; and the Daly Brothers appeared, the performance closing with T. G. Riggs in his sketch "Home from the Black Hills." Billed for 19: Lester, Allen, Smith and Waldron, Harry and John Kernell, the Fieldings, Luke Schoolcraft and Geo. H. Coes, Edwin French, James S. Maffitt, Willis Cobb with dogs, goats and monkeys, Sanford and Wilson, and Jennie Engle.

PROF. HUGHES opened at Beethoven Hall, Boston, Mass., March 12, with his Egyptian Mystery and four combinations, viz., C. W. Bowser's N. Y. Comedy Company, Ida Phillips' Classical Artists, Geo. Davenport's Novelty Company, and Lessinger & Moor's Olio Company. On Monday evening the Mystery did not work, Bowser's and Davenport's Company failed to put in an appearance, and Lessinger & Moor's Olio Company consisted solely and entirely of themselves. The hall was closed after Wednesday night.

THE MILTON JASPERS, Albert Geyer, and Cummings and Hines constituted the reinforcements at the Comique, St. Louis, Mo., March 11. Albert Geyer, a mere boy, danced a clog, which was noted for good time. The Milton Jaspers (three in number) were seen to excellent advantage in gymnastic performances. Miss Marie Jasper appeared in a sketch called "Anxious to Marry," and impersonated five different characters very cleverly. The songs-and-dances of Cummings and Hines met with much favor. The Landis Bros., Larry Tooley, and Emma Bretto filled out the bill. Cellini's ballet and march worked even better than during the previous week. Closures 17: Landis Bros., to Chicago; and the Milton Jaspers, to Indianapolis. Bobby Newcomb, Erba Robeson, and Mlle. Letourneur are billed for 18......No new faces at Looney's and the Novelty. ......At the Winter Garden, the Willis Sisters, Louise Elmer, and Prof. Berger open 18. Advices of March 16.

THE NEW PEOPLE at the Adelphi, Toledo, O., March 12 were Rel Mueab in a fire-manipulating act, Miss Ida Clifton in songs, Miss Kate Leslie in ballads. B. C. Hart closes a long engagement at this theatre, and takes the management of the Atlantic Garden. Regarding the adultery case mentioned last week in THE CLIPPER, we would say that Mr. Hart was honorably discharged 13. Closed 17: the Antonio Family, to Detroit; Ida Clifton, unknown; Homer and Holly, to Grand Rapids; and Rel Mueab. Stage-manager Charles O. White arrived from New Orleans 15, and assumes his old position at this theatre. To open 19: Niles and Evans, John and Amy Tudor, Sadie Hasson and Mons. Niblo......At the Comique 12 the new people were Charles Fostelle in female business; Prof. T. A. Wiggins in sleight-of-hand act; Foley and Waters in clog and jigs; the Newton Sisters in songs-and-dances; Gussie McCain, serio-comic; and John D. Kelley in a musical act. Closing 17: Fostelle, to Chicago; Gussie McCain, to Cincinnati. Col. Edwards will also manage the Atlantic Garden. Billed for 19: Ella Mayo, Gracie May, Amelia Mac, Clair Sisters and J. G. Whitfield. Letter of March 16.

J. H. MORTIMER'S edition of a "Matt Morgan Troupe" came to grief in Troy, N. Y., at the close of the performance March 12. The house contained about $300, and Mortimer paid his people one week's salary, owing them for the four previous weeks, as they allege. Pending a wrangle for more money, Mortimer left town. Van Arnum of the Opera-house played the people 13 on the co-operative plan; but the papers having announced the troupe as "busted," the "divvy" was less than one dollar per head after paying expenses. The people—consisting of J. F. Raymond, Mr. and Mrs. Jerry Cohan, Quilter and Goldrich, Barney Reynolds, five tableau ladies, five musicians, a calcium, props and tableau man—left for New York at midnight 13. The entertainment was a very good one. Letter of March 18.

AT THE THEATRE COMIQUE, Washington, D. C., the new arrivals March 12 were Harrington and McGlone in songs-and-dances, Nellie St. John in favorite ballads, and Sid C. France in his plays of "Dead to the World" and "Marked for Life." Barney McNulty, Will H. Morton, Charley Lord, Jake Budd and the ballet remain favorites of the theatre. The departures 17 were Sid C. France, destination not learned, and the Richmond Sisters, to Grand Central, Philadelphia. Announcements for March 19: Burton Stanley and the Grinnell Children. Business large. ......At the Avenue Theatre, the new faces were Wm. Gaylord, contortion-equilibrist; Leo Gordon in serio-comic songs; J. K. Campbell, banjoist; and Chas. Young, ventriloquist, all meeting with favor. Departures 17: John H. Carle, Joe Mack, and J. K. Campbell. Announcements for 19: Harry Woodson, Emil Goroux, and Mlle. Adeline. Attendance fair.

AT THE ATHENÆUM, Columbus, O., March 13, Manager Chas. L. Howard was the recipient of a benefit. A crowded house was the result. At the close of the entertainment Mr. Howard was presented by Johnny Shay, on behalf of the company and citizens, with an elegant gold watch and chain, said to be valued at $250. Miss Mollie Somers, on behalf of the ladies of the company, presented him with a beautiful bouquet of rare and costly flowers. The bootblacks and newsboys of Columbus joined in giving him a hadsome silver cup. An informal reception was then held by Mr. Howard, and those present mingled in the mazy figures of the dance until an early hour. Of the new arrivals, the Fontainebleaus are very fine, Little Ella fairly taking the house by storm; Edgell and Eldridge show marked improvement since their last appearance; Miss Lou Howard in songs was well received, as was also Miss Zorie West. The arrivals for 19 are Den Howe, Lizzie Shelton, the Dutch Twin Sisters, Russell Sisters, Redmond and Devore, the Reeds, Mollie Somers and Johnny Shay. Departures 17: Miss Lou Howard, to Cincinnati; Miss Zorie West, to Louisville; Edgell and Eldridge, to National, Cincinnati; Dave McCoy, to Cleveland, to take charge of the Tivoli Theatre..... A new variety hall is to be opened under the management of Harry Colville, March 19. The following people are announced: Miss Clara Sidelle, the Byrons—Fred, Lizzie and Alton—Lew Clark, Gilmore and Gibson, Jeffrey Bros., and Millie Antonio. Lew Clark will probably act as stage-manager. Letter of March 15.

BARTINE & THE PERRY BROTHERS' COMBINATION performed in Germantown, O., the past week, and are billed in Miamisburg 19, 20, Springborough 21, Lebanon 22, 23, Franklin 24, thence into Kentucky. Mr. Bartine writes us from Germantown on March 16 that "Robert M. Arey, our agent, ran off from us, taking with him all our printing, valued at over $200. We engaged Mr. Arey to meet us in Greenville, O. This he did, and we started him with over three weeks' printing, and money to pay railroad fares, etc. He billed four towns very poorly, and at Camden, O., left a few bills with an outside party to be put up. He received more money from us there, and then left for parts unknown, not leaving us anything in the way of a letter or message to know what to do. At Eatontown, before reaching Camden, we received from him the route he proposed to take, and of course we tried to follow it; but when we arrived in Middletown no contracts were made or advertising done, and people looked surprised to see us coming into town. We did not owe him any salary at the time of his leaving us, and we were doing a nice little business."

HARRY S. JEFFERSON denies that he is married to Miss Alice La Farge, as reported.

THE WALLACE SISTERS are to appear in Wheeling, West Va., March 30, 31.

SHED LE CLAIRE AND MADGE AISTON are still performing at the Bella Union, San Francisco, Cal.

AT TRIMBLE'S VARIETIES, Pittsburg, Pa., the new appearances March 12 were the Irwin Sisters in sketches, which were very favorably received, and Prof. Lawrence's Statue Troupe, also gaining applause. The Suydam Brothers, for some unexplained reason, did not appear. G. W. Herman was seen in negro eccentricities, and the performance was brought to a close with the burlesque of "Lurline," in which Rollin Howard, Marie Sherman, Blanche Clifton, T. W. Hanshew, and Ed. Heeney sustained the principal characters. Departures 17: Boby Newcomb, to St. Louis; Rollin Howard, T. W. Hanshew, Blanche Clifton and Ed. Heeney, to Cleveland. Arrivals 19: Barlow Brothers, Mlle. Etta, Sig. Francis, Jennie Lindsay, Chas. Arizona, Edna Wellington, Mlle. Estelle, the Dillons—James and Susie—Belle Thomas, Mamie Clifford, and Stella Girard. On and after March 19 Manager Williams intends making the female-minstrel scene a big feature in the show. From that date forward there will be twenty ladies in that scene......At the Fourth-avenue Variety Theatre the programme opened with a female-minstrel scene, which went off very well, barring the fact that it was too long drawn out. Jacob Riley showed a good juggling act; Thomas and Lottie Winnett made love in broken German; Miss Adele Leonard succeeded well in operatic selections; Nina Nunn did a statuary act fairly; Harry Stanwood gave excellent banjo-songs; Tommy and Eddie Haley made a hit in their negro songs-and-dances; Chas. Vincent and Georgie Morell gave a clever sketch entitled "St. Valentine's Day;" "The Ask-box Inspector" was performed by Sheehan and Jones; and Minnie Vernon sang serio-comic songs in a satisfactory manner. Departures 17: Rose Dumont and Nina Nunn, destination unknown. Arrivals March 19: Andy and Annie Hughes and Kitty Allyne. Letter of March 17.

THE LEADING FEATURE at the Adelphi Theatre, Chicago, Ill., March 12, was "The Boss," with E. T. Stetson as Wm. Hartwell, and a judicious distribution of the remaining characters to the Adelphi Theatre Company. Ed. Barrett as Toby, Madeline Hardy as Sallie Mason, Geo. Breen as John Higgins, and Little Minnie as Nellie fitted their parts admirably. The play was preceded by a lively variety bill, introducing Miss Clare Sidelle, change artist; Haley and Weaver, clog; C. E. Charles, musical mimicry; Muller and Magee, Irish team; Johnny Allen and Johnny Gilbert; Miss Erba Robeson, balladist; Mlle. Marretta in equilibristic feats on the trapeze. Friday night "Neck and Neck" was given; Saturday matinee, "Robert Emmett," and night, "The White Boys" and "Neck and Neck." March 19, C. H. Morton opens in "Poor and Proud of Chicago." Most of the late people remain. Mlle. Marretta goes to the Museum. The arrivals are Frank Gibbons, Maggie Gray, P. H. Seamon and Master Jimmy McKee......Business has been good at the Academy of Music, the patrons of which have had no reason to complain of any lack of novelties. Goss and Fox, Sheppard and Whitney, and George and Frank Collins supplied the requisite Ethiopian features; Miss Rose Harland and Harry Franklin did some very clever sparring; Dorr and Son gave acrobatic feats; Emma Clifford, jig-dancer; and Miss Nully Pieris, with Fitzgerald and Ryan in Irish specialties, comprise the olio-list......A good programme was offered at the Coliseum, the entertainment opening with a very creditable minstrel performance, which was succeeded by the usually attractive list of variety talent, the most notable of which was Dick Rowe in feats of contortion on the stage, and also on the trapeze, and Dick Gorman as a dialect artist......Ben Cotton, as proprietor and manager, opens the Museum March 19, with J. H. Rennie stage-manager, and F. D. Hildreth treasurer. No smoking or drinking will be allowed......The Globe Theatre, having undergone thorough repairs and refitting, was formally opened—under the lesseeship of Clynes & Perrine, with J. C. Perrine as business-manager, Eugene Gorman as stage-manager, and Harry Henderson treasurer—March 14, with a fine company of specialty artists. Next (this) week Mlle. Camille Dubois' Troupe: Miss Ida Devere, Le Favre, Miss Susie Starr, Hawley and Thompson, Chas. W. Young, Miss Frankie Lee, Miss Ida Vincent, Eugene F. Gorman, and Rosa Howland. Letter of March 17.

LAWRENCE SISTERS, trapeze artists and gymnasts, announce that they have no open dates at present, their time being filled for the season. They open at Tony Pastor's Theatre in October, after which they can be engaged. See card.

RIPLEY, teacher of trapeze acts, advertises elsewhere.

THE CONTINENTAL FOUR—Welsh, Ryan, Harris and Matthews—song-and-dance and statue-clog dancers, who are now engaged at the Park Theatre, Brooklyn, N. Y., can be addressed care of this office.

JOHN LE CLAIR, acrobat and juggler, commenced an engagement at Shelby's Adelphi Theatre, Buffalo, N. Y., March 19.

MISS EMMA BRENNAN, serio-comic vocalist, now at Tony Pastor's Theatre, and John E. Ince, performing at the Theatre Comique, this city, are at liberty to arrange for dates to perform in their specialty acts and sketches. They open in Cincinnati, O., March 26, and can be addressed care of this office.

TWO LADY SERIO-COMIC VOCALISTS, with specialties, a basso-singer, a leader of orchestra, and general variety artists are wanted at Gowan's Opera-house, Ottawa, Canada. See advertisements.

THE ORRIN BROS., company of variety artists sail for Havana, Cuba, March 21, by the steamer City of New York. The troupe, including thirty people, is composed of excellent material, and the Orrin Bros. look forward to a prosperous season with the attractions they can offer to the Habanese. Part of the company leaves New Orleans, La., and will meet those sailing from New York at Havana. The artists engaged are referred for particulars in regard to sailing and baggage to the card in another column. We will publish a full list of the company next week.

AT THE ALHAMBRA, San Francisco, Cal., John Dillon, Irish character vocalist, and Miss Adelaide Barrett, vocalist, have recently joined the company.

REL MUEAB and Miss Martha Nichols, professionally known as Martha Antonio, were married in Toledo, O., March 9.

SPECIALTY ARTISTS can find immediate engagements by applying to Davis & Co., agents, Cincinnati, O. They also advertise an elephant for sale.

NEGRO MINSTRELSY.

LEW JOHNSON'S TENNESSEE JUBILEE SINGERS, now on a tour through the Northwestern States, have no vacant dates until June 1.

MME. RENTZ'S FEMALE MINSTRELS are to show in Memphis, Tenn., March 19, Clarksville 20, Nashville 21, Bowling Green, Ky., 22, Louisville 23, 24, Frankford 26, Lexington 27, Maysville, O., 28, Portsmouth 29, Ironton 30, and Pomeroy 31. Business is said to continue good.

HARRY ROBINSON'S MINSTRELS are to show in Auburn, N. Y., March 17, Oswego 20, Syracuse 21, Utica 22, and Little Falls 23. The company is composed of Harry Robinson, George Robinson, Will Lavake, Geo. Gale, Will Belknap, Bert Allen, Gilbert Sarony, Thos. Saddler, Wm. Marsh, Delos Clark, O. S. Seymour, Lem Wiley, Chas. Dearborn, Willis and Kelly, and Chas. Caywood. E. M. Gotthold is the agent.

AT SWEATNAM & FRASER'S MINSTRELS, Philadelphia, "The Green Monster" received its last representation on the 17th inst., after a run of three weeks.

HUGHEY DOUGHERTY has made his reappearance with, and Mat Wheeler has left, Carncross & Dixey's Minstrels, who will close their season in Philadelphia on March 26. They commence their annual tour on the 27th inst., playing at Reading, Lancaster, Harrisburg, Altoona, Pittsburg, Cleveland, Washington, Baltimore, Brooklyn, and Boston.

HAVERLY'S MINSTRELS, Harry Clapham manager, are to show in Warren, Pa., March 19, Titusville 20, Oil City 21, Parker's 22, Millerstown 23, Petrolia 24, and Washington, Pa., 26.

AT TROY, N. Y., Kelly & Leon's Minstrels are billed for 22, Harry Robinson's 24, and Callender's Georgias 29.

BILLY EMERSON'S MINSTRELS performed in Toledo, O., March 15, 16, Norfolk 17, and are billed in Cleveland 19, 20, Gallion 21, Akron 22, Springfield 23, Dayton 24, Cincinnati, one week commencing 26, and thence to Chicago, to open New Chicago Theatre April 2.

SCHOOLCRAFT & COES' MINSTRELS will commence a tour of the New England States at Lawrence, Mass., April 2, and show in Nashua, N. H., 3, Concord 4, Exeter 5, Dover, Me., 6, Portland 7, Portsmouth, N. H., 9, Amesbury, Mass., 10, Gloucester 11, Lynn 12, Salem 13, Newburyport 14. William Calder is business-manager, and the company will include Luke Schoolcraft, George H. Coes, Ben Gilfoil, Shaffer and Slavin, Bernardo, Arthur Cook, D. Baron, A. J. Lacy, Jas. Fox, J. A. Riley, J. Davenport, J. Dwyer, Mons. L'Africaine, Becket, Blanchard, R. J. Lane, W. Jones and E. A. Lafouch. Hall proprietors are referred to Mr. Calder's advertisement.

THE EMERSON MINSTRELS played in Fort Wayne, Ind., March 14, Norwalk, O., 17, and are billed in Cleveland 19, 20, Akron 21, Springfield 22, 23, Dayton 24, and Cincinnati 26, one week. Fred Warren is the general agent.

THE COMMONWEALTH MINSTRELS and Brass Band, under the direction of Ame Lampman, are to make a short tour through Ohio, commencing in Rock Creek 26; thence to Warren 27, Burton 28, Garrettsville 29, Charden 30, Geneva 31. The company includes Phelps and Richardson, Alf. J. Bancroft, A. Benham, Fred A. Phelps, Prof. A. H. Knoll, R. W. Scoville, C. B. Leek, Will. E. Reeves, Richardson Bros.—Tony and Charley—A. D. Gates and A. A. Benhan.

CIRCUSES.

To Circus-managers.

Such managers of shows that will travel during the coming tenting season as may desire to have a list of their companies, officers, etc., together with a description of their outfit, and other matters of interest, recorded in THE CLIPPER for future reference, are respectfully notified that by sending a detailed description thereof to this office, at their earliest convenience, such information will appear in the next subsequent issue of THE CLIPPER.

W. B. CARROLL AND FAMILY, equestrians, including Miss Annie and Master Willie, with their horses, in the various acts mentioned in their card, are open for an engagement.

EMIL GOROUX, juggler, entree-rider, etc., whose address find in another column, can be engaged.

MARTINHO LOWANDE, Brazilian seven-horse bareback rider, advertises for an engagement.

A COMPANY of riders, acrobats, tumblers, musicians, etc., are wanted for Goldenberg's Great Moral Circus and Egyptian Caravan, which will take the road about May 20 under the management of O. P. Hart and William Manson. Address Billy Manson, as per card.

WILLIAM G. MILLS.—This promising equestrian died of consumption, at his home in Kansas, Jan. 14 last, intelligence of which has just reached us. During the tenting season of 1876 he traveled with Cooke's English Circus, and left that company last Fall on account of severe illness. He was 23 years of age, and commenced his professional career as a pupil of Dan Rice. He was an excellent rider and general performer, and gave much promise of future excellence. His many friends in the profession will receive the intelligence of his death with sincere regret.

W. W. COLE'S CIRCUS is to commence the tenting season in Memphis, Tenn., April 2.

THE KINGCADE FAMILY, equestrians and acrobats, advertise that they can be engaged.

A LARGE TRUMPET-ORGAN and tableau-wagon can be secured on payment of advances and storage by applying to Truesdell & Brown, who advertise.

LEM QUILLIN, clown and comic vocalist, whose address find in another column, can be engaged.

THE HENRICOS—three in number—advertise that they can be engaged for the tenting season. Business: Cannon-ball act, Spanish trance, horizontal-bar and double-trapeze performances, etc.

CHARLES W. FISH, bareback-rider, is engaged to travel the coming season with Barnum's Show, and not with Forepaugh's, as reported.

THE PHRENOLOGICAL PRIVILEGE with a sideshow traveling with a circus is wanted by Prof. C. Maxwell, who advertises.

J. C. WEBB advertises that he can be engaged to take charge of stock, canvas or transportation.

THE SUYDAMS—Frank and Eugene—have engaged for the Summer season with Thayer's Circus.

SIDESHOW PERFORMERS and candy-butchers can secure engagements by addressing D. F. Dunham, who also advertises that he would like to hear from Oney Hart, Thomas Haley, Dock Maxwell, and Dan Headly, balloonist.

ABELARDO LOWANDE, somersault pad-rider, whose address find in another column, can be engaged, with his horse.

HILLIARD & HUNTING have purchased the ring-stock and wardrobe of the late Centennial Show, and they will shortly put the Great Pacific Circus on the road with a first-class outfit. Pad-riders, leapers and tumblers are advertised for.

MRS. CASELLI publishes a card thanking several circus-managers for offers of engagement to Venus and Adonis, and stating that they are engaged for the season in Havana.

HARRY SPEIGEL, German and English sideshow solicitor, whose address find elsewhere, can be engaged.

AN ANIMAL MAN and a female tight rope artist are wanted for the Great Metropolitan Olympiad Exposition Congress of Educated Broncho Horses and Animal Show, and the outside and candy privileges with this circus are offered for sale. See Manager J. H. Mack's advertisements.

MASTER F. J. RAWLEY, aeronaut, last season with Cole's Circus, can be engaged to make balloon ascensions on bar or in basket. He advertises that he would like to hear from J. C. Webb.

THE PULLMAN BROTHERS' New Circus and Menagerie starts from Buffalo about April 25. They have a new seven centre-pole tent.

CHARLEY WHITNEY has been engaged during the past Winter at the Grand Central Variety Theatre, Philadelphia, as the doorkeeper, and his retirement from that position was marked by the public presentation of a handsome ebony ivory-handled cane. James Collins—on behalf of the donors, the ushers of that theatre—made a neat and appropriate speech, and a well-timed response was called forth from the recipient.

JNO. ROBINSON'S WAGON SHOW goes into the mountain regions of North Carolina and the southwestern part of Virginia, working in by way of Eastern Kentucky.

WM. MUNROE has been engaged by the Forepaugh Show as equestrian director. Wm. Dutton goes with the show, but will not act in that capacity as was intended.

FRANK G. WILSON will travel with the advance of the Forepaugh Show.

JOHN O'BRIEN is paving the way for a tour of the New England States.

P. T. BARNUM'S SHOW gets through the Eastern States during April and May, going into Canada, coming out via Buffalo, thence to Chicago, and westward towards California.

A PARTNER with small capital is wanted to travel with a circus. See Col. McIntire's card, in which he offers a canvas for sale; also a Brazilian monkey and macaw bird.

LADY ASCENSIONISTS are wanted for Howes' London Circus. See Story & Harris' card.

HOWES' LONDON CIRCUS opens at Augusta, Ga., April 10. Employes are requested to meet at the Ashland House, this city, April 5. See J. J. Parkers' advertisement.

MLLE. ETTA, contortionist; Whiston, humorist; and Mr. and Mrs. Joe Barry, have been engaged for the coming season with Pullman & Hamilton's Great London Sensation.

LUKE RIVERS, leaper, tumbler and general performer, advertises for an engagement.

JOHN FOSTER has been added to Maguire's California Minstrels, San Francisco, Cal.

MISCELLANEOUS.

ABOUT THE ELKS.—Sacramento Lodge No. 6, Benevolent Protective Order of Elks, was organized in Sacramento, Cal., Feb. 25, by T. W. Keene, Grand District Deputy of the State of California and Exalted Ruler of San Francisco Lodge No. 3, assisted by Charles Clasby, J. C. Mitchell, W. H. Bogle, and John Redicon of San Francisco Lodge No. 3; also by Colonel A. E. George, chaplain of New York Lodge No. 1 of New York City. After the organization was completed, the visiting brothers were escorted to the French Hotel, where an excellent collation was served. The officers elected were: E. R., W. T. Crowell; E. L. K., E. M. Coglan; E. L. K., H. C. Lathrop; G. L., O. Ewers; T., M. Gilman; secretary, A. T. Wetzglar; treasurer, J. Keber; I. G., A. Eppeline......The first annual ball of the San Francisco Lodge No. 3, B. P. O. of Elks, took place at Union Hall, San Francisco, Cal., Feb. 27. The committees were selected as follows: Floor-manager, Murry Woods; assistant floor-manager, John Redicon; floor-committee—T. W. Keene, R. G. Lutton, C. W. Cogill, Christian Geistler, Joseph Gavin, Frank Howard, Samuel Neuman, L. F. Blackburn, W. H. Bogle, A. M. Blade, Frank Mortimer, Jacob Wallace, and George Lynn; reception committee—Charles Clasby, Joseph Mellus, Geo. Evans, Geo. Bell, B. F. McFarland, Alfred Perrier, Fred Cooper, and F. Levantine; honorary committee—Frank Moran, J. F. Sheridan, J. W. Mack, Edward Georgia, John Hart, H. C. Lathrop, Otto Ewers, T. W. Crowell, Isadore Townsend, and A. J. Rhoads; committee of arrangements—Murry Woods, J. N. Long, John Redicon, Joseph Gavin and Frank Mortimer.

OPERA-CHAIRS.—The Demarest & Joyce Manufacturing Company state that they can furnish the ordinary iron chairs, with folding seats, at prices below those of any other manufacturer. They also make the Nolan patent opera-chair, with folding seat, back and arms, and a new style of chair, the back and legs of which are self-locking. For further particulars read their advertisement.

WELLER OPERA-HALL, De Graff, O., has just been completed, and is now open for rental. It will seat 450, and is advertised as being furnished with all the necessary scenery and conveniences of a well-regulated house.

DATES can be secured to play on sharing terms at Coates' Opera-house, Kansas City, Mo., by applying to M. H. Hudson, as per card.

F. A. DARE, advance agent and programmer, can be engaged. See advertisement.

QUINBY OPERA-HOUSE, Wooster, O., which was opened Feb. 1 by Ellsler's Dramatic Company, can be rented by first-class companies by applying to E. F. Bates, in whose card in our advertising department can be found full details in regard to the appointments of the house. The seating capacity is 1,000, and the stage is 30 by 46ft.

THE NEW ACADEMY OF MUSIC, Scranton, Pa., which will have a seating capacity of 1,450, is expected to be ready for dedication on or about April 2.

FIRE.—Elliott's Opera-house, Woonsocket, R. I., was totally destroyed by fire on the night of March 13. The fire originated in a furniture-store under the Opera-house.

MISS NELLIE HOLBROOK, elocutionist, and Prof. Livingstone, ventriloquist and mimic, are giving entertainments in California.

A WORKING AGENT is wanted to superintend the printing and billposting and attend to the advertising of the Holliday-street Theatre, Baltimore, Md. Address W. J. Gilmore, as per advertisement.

HARRY MOORE, billposter, Watertown, Wis., inserts his card in our business department.

S. B., WHO ADVERTISES, wants to purchase Clown, Pantaloon, and monkey suits.

C. ORCUTT, whose address find elsewhere, wants an engagement as programmer.

HEYWOOD BROS.' COMBINATION performed in Austin, Texas, March 17, and is billed in Parsons, Kansas, 20, Fort Scott 21, Sedalia, Mo., 22, and Hannibal 23.

MAGICAL APPARATUS, marionettes and a Punch-and-Judy show are advertised for sale by Mrs. Nicholson.

THE ZOOLOGICAL GARDEN, Fairmount Park, Philadelphia, boasts of a very large and appropriately domiciled zoological collection, including many rare specimens.

A NUMBER OF ALLIGATORS were sold at a constable's sale in Philadelphia on the 14th inst.

HANS MAKART's picture of "Venice Paying Homage to Caterina Cornara" is still on exhibition at the Academy of the Fine Arts, Philadelphia. The Pennsylvania Museum, in the same building, will remain on exhibition until March 31.

THE "SIEGE OF PARIS" has discontinued its exhibitions in Philadelphia.

PROF. WYMAN is in Philadelphia, giving his ventriloquial and magical entertainment at private parties.

THE ACT making an appropriation of $20,000 to the Pennsylvania Museum and School of Industrial Science, in Philadelphia, was defeated in the Pennsylvania Legislature on the 16th inst. Adam Everly, formerly a well-known actor of Philadelphia, but now in the real-estate business, has been nominated as a trustee of the Pennsylvania Museum, to fill a vacancy.

THE EDUCATED FLEAS closed their season at the Assembly Buildings, Philadelphia, on the 17th.

MAGGIE MINOTT, aged eighteen years, weighing 31lb, and 27 inches in height, can be engaged by addressing M. Minott, as per card.

MCEVOY'S HIBERNICA and Healy's Irish Minstrels occupied the Academy, Charleston, S. C., March 16, 17. They go to Savannah, Ga.; the route from there is not decided.

PROF. BALDWIN gave exhibitions exposing spiritualism in Wheeling, W. Va., March 12, 13, and shows in Pittsburg, Pa., 19, 20, 21; thence through the oil regions.

GEN. TOM THUMB'S COMBINATION were in Hastings, Minn., March 12, St. Paul 13, 14, Hudson 15, Minneapolis 16, 17, and is billed in St. Peter 19, Mankato 20, Owatonna 21.

ELI PERKINS is to lecture in Grand Rapids, Wis., April 2, Kilbourn City, Wis., 3, Cresco, Ia., 5, State Centre 7, New Sharon 9, North Platte, Neb., 11, Cheyenne, Wy. T., 13, Georgetown, Col., 14, thence to California.

AT BLOOM'S THEATRICAL SUPPLY-STORE, advertised in this issue, all kinds of theatrical goods, including silks, satins, hosiery, millinery, dress-trimmings, etc., are always to be found. A price list will be sent on application, and articles can be ordered C. O. D.

A PANORAMA of the Centennial is advertised for sale.

THE MARIONETTE EXHIBITION known as McDonough & Earnshaw's is offered for sale by G. K. Goodwin, who advertises.

HARTZ the magician commences a New England tour at New Haven March 26. Kit Clarke is to be the business-manager, E. Rosenbaum agent, and Frank Lawton programmer.

SHOW-PAINTINGS can be ordered at J. Bruce's advertised address.

MICHAEL MCCORMICK died in New Orleans, La., March 3, of consumption. He was programmer for the Olympic Theatre, St. Louis, Mo., during the past and a part of the present season. About three months ago, by the advice of his physician, he was sent to his home in New Orleans, where he died on the above date at 5 o'clock in the afternoon. He knew nothing of the hopelessness of his case, as fifteen minutes before he died he was planning to return to St. Louis. He was for a number of seasons connected with various circuses in the capacity of bill-distributor, and was well liked by his friends, of whom he had many in the profession, and who will be pained to hear of his early demise. He was 23 years of age.

TUCKER BROS. announce that they are prepared to receive all orders for show-painting at their establishment, advertised elsewhere.

CITY HOTEL, this city, offers special inducements to professionals to make that house their stopping-place.

MCDONOUGH'S ROYAL MARIONETTES, which opened in Martin Hall, Albany, N. Y., March 5, for a week's stay, came to grief at the termination of the engagement, owing to the disappearance of the manager, one Gorman. He left town 12 with all the week's receipts in his possession, leaving the performers penniless. The effects of the show are in the hands of the Sheriff, and the people are still in town. It is proposed to give the latter a benefit in Martin Hall 19. It is said that George K. Goodwin of Philadelphia is the owner of the properties, etc., of the marrionettes, and, he it seems, leased them to the absconding Gorman. If such be the case, the property will undoubtedly be redeemed, and the judgments of the performers amicably adjusted, as Mr. Goodwin is well and favorably known by the profession. Letter of March 17.

THEODORE TILTON lectured on "Master Motives" in Nashville, Tenn., March 14, to a small but well-pleased audience.

QUEEN & CO., whose card find elsewhere, have magical tricks for sale.

LECTURE ENGAGEMENTS.—Mr. Gough: Owego, N. Y., 26, Elmira 27, Rochester 28, Canandaigua 29, Auburn 30......Rev. Henry Ward Beecher: Rondout 26, Paterson, N. J., 27......Rev. T. De Witt Talmage: Cuba, N. Y., 27......Rev. W. H. H. Murray: Princeton, N. J., 29......Mrs. Mary A. Livermore: Woonsocket, R. I., 29, New Medford, Ct., 30.

LELAND OPERA-HOUSE, Albany, N. Y., during the months of May, June, July and August, can be rented by applying to J. W. Albaugh, as per card.

FLYING HORSES are advertised for sale by F. Wood.

SNAKES, leopards, hyenas, birds, and various animals are to be obtained at D. Burns & Co.'s. Address published elsewhere.

A COLORED BEARDED-LADY can be secured for a traveling exhibition. See J. A. Barnett's card.

AMATEUR.

"LOVE'S SACRIFICE" was presented by the Wheatley Dramatic Association of Philadelphia on the 14th inst., Mrs. Chas. Henri as Margaret Elmore, and Mr. H. F. Clayton as Lafont, exerting themselves successfully in the principal parts.

THE DAVENPORT CLUB of Cincinnati gave a performance at Robinson's Opera-house 15, consisting of "Married Life" and "My Precious Betsy." 29 they gave "The Hunchback."......The Emmett Club of Cincinnati performed "The Colleen Bawn" at Robinson's Opera-house 17.

FOREIGN SHOW NEWS.

DRAMATIC.

"THE BOATMAN OF THE SHANNON" is the title of a new Irish piece, by Edward Towers, which was first presented at the Pavilion Theatre, London, Eng., Feb. 24. The action commences in the study of the Earl of Muckross, from the windows of which a view of the Shannon and the neighboring country is obtained. From the conversation of the Earl and Shaun O'Donnel, his agent, it appears that his lordship is entangled in financial difficulties, from which he allows the wily steward to extricate him by the advance of money. Shaun at once uses the power which he acquires over his employer by persuading him to send away from the castle Maurice McLaughlin, the tutor of Lady Catherine, the Earl's daughter. His object in doing this is that he may press his suit with the young mistress, with whom he is ardently in love. To his amazement and chagrin he, however, discovers that Lady Catherine is the mother of a child which has been placed with Shelah McFay, and that she and Maurice have been secretly married. Shelah's avowal that the infant is hers causes a shock to her devoted lover, Barney McMurphy, a boatman of the Shannon, who nevertheless, afterwards, in the most disinterested and daring manner, tries to discover and restore the child, which has been stolen by O'Donnel. Shaun, the Earl, Maurice and Barney take part in rebellion against the authority of the English; and this leads to the introduction of many exciting scenes representing conflicts with the military, of whom Captain Thornley and Sergeant Jones are the most prominent. After many acts of treachery and villainy O'Donnel is foiled. Shelah informs Barney that the child which had caused estrangement between them is Lady Catherine's, and he loves her more than ever for her brave and generous conduct. The so-called Captain Thornley, throwing off a capacious cloak which had covered him, reveals a richly-laced coat, and proclaims himself the Lord Lieutenant, and explains that he who has been known as Sergeant Jones is the real Captain Thornley. In the most princely manner the Viceroy gives a free pardon to all the rebels, restores the Earl's lost estate to him, and blesses the reunion of Maurice and Lady Catherine. O'Donnel makes one last desperate effort to gratify his thirst for revenge by again stealing and attempting to drown Lady Catherine's child, but is defeated by Barney, who climbs up the tower of the castle and snatches the infant from the would-be murderer's hands just as he is about to throw it into the river, in which he himself finds an appropriate end. In the cast appeared H. Lynn as the Earl, C. T. Burleigh as Shaun, Jas. Carden as Barney, J. Clifton as Maurice, F. Charlton as Captain Thornley, F. Thomas as Sergeant Jones, Miss H. Clifton as Lady Catherine, and Miss J. Granger as Shelah.

THE DUKE'S THEATRE, Holborn, London, is to reopen March 31, under the management of M. L. Mayer, with a new sensational drama called "The Two Mothers."

"RICHARD THE THIRD," with a different representative of the hero in each of the five acts, was announced at the Theatre Royal, Blackburn, Eng., March 2.

THE LANYON THEATRE, Kimberley, South Africa, which was sold some time ago for £2,000, is again open, as is also the Theatre Royal.

CHARLES NORTHCOTE, prompter at the Gaiety and Opera Comique Theatres, London, died suddenly Feb. 27.

THE FUNERAL of John Oxenford, dramatic critic and author, took place in London Feb. 28, the remains being interred in the Roman Catholic Cemetery, Kensalgreen. The obsequies were held at St. George's Cathedral, where was performed Herr Mayer Lutz's Requiem, the composer himself presiding at the organ, and Father Reeks conducting the solemn service. The coffin, of polished oak, with brass crucifix, handles and ornaments, bore a plate with the inscription "John Oxenford, Esq., died Feb. 21, 1877, aged 64 years. Requiescat in pace." The funeral was largely attended by members of the theatrical profession and notabilities in the world of literature and art.

"ARTFUL CARDS," an adaptation of "The La Cle" of MM. Labiche and Durn, presented six weeks previously in Paris, was first acted at the Gaiety Theatre, London, Feb. 24, with J. L. Toole in the leading part—Robert Spicer Rumford, who has been a "gay dog," spent his own cash, and married a lady who doles out a quarterly allowance to keep him from getting into further scrapes.

"BABES IN THE WOOD"—now called "Babes and Beetles"—was revived at the Strand Theatre, London, Feb. 24, with John S. Clarke as Jeremiah Beetle, Miss Sallie Turner as Mrs. Beetle, W. H. Vernon as Frank Rushton, and Miss Lottie Venne as Lady Blanche.

GARDINER COYNE the comedian, while representing Conn in "The Shaughraun" at the Wishaw Theatre, Eng., Feb. 26, had his face severely injured in consequence of being shot at at too short a distance. The wadding struck him on the right side of the face, a little below the eye, and two hours after the occurrence the wound was still bleeding. Few if any of the audience noticed the accident. Fortunately, the eyesight was not injured, and Mr. Coyne was not compelled to relinquish his professional duties. Mr. Coyne visited America some years ago and fulfilled star engagements in many of the principal cities and towns.

"ATTILA," a new drama, in verse, has been completed by M. Henride Bornier.

"CORA," another English version of "L'Article 47," was first acted in London at the Globe Theatre Feb. 28. It has been adapted by Frank Marshall, who has compressed the piece into a prologue and three acts. The principal characters were distributed as follows: Cora De Lille, Mrs. Hermann Vezin; Marcelle, Miss Telbin; George Du Hamel, James Fernandez; Victor Mazilier, E. Leathes; Potain, David Fisher Jr.

MISS CARLOTTA LECLERCQ was on Feb. 26 married, at the Church of St. Michael-le-Belfry, York, Eng., to John Neilson, professionally known as John Nelson. Both are members of John Chute's traveling company.

CAPTAIN WARD BRAHAM, son of the celebrated singer John Braham, and well-known in theatrical and literary circles in London, died suddenly, from inflammation of the lungs, at Reading, Eng., Feb. 26, aged 50.

VICTORIEN SARDOU is a candidate for the vacant seat in the French Academy.

Australian Correspondence.

We are in receipt of the following letter from one of our correspondents:

SYDNEY, N. S. W., Feb. 9, 1877.

EDITOR OF THE CLIPPER—Dear Sir: I send you a summary of show business at the Antipodes. Cooper, Bailey & Co.'s Circus and Menagerie, after four weeks of very fine business here, folded their tents Jan 13 and sailed for Melbourne, opening there on 18, and are still playing there to large business. They have made the greatest success that has ever been achieved in Australia; and, but for the heavy expense of transportation and loss of time consequent on the long distance between towns, they would clear a deal of money......At the Theatre Royal, Sydney, the pantomime ran four weeks, and was withdrawn to make room for the first appearance of Hattie Roche, a California stock-actress, who appeared as a star in "Camille," "The Lady of Lyons," "East Lynne" and "Othello," supported by the general favorite G. D. Chaplin and a somewhat incompetent stock company. The engagement was a failure, and the non-success was attributed to the want of ability of American stars. Miss Roche and the company have been sent to New Castle, and the theatre is now occupied by an Italian-opera company. The singers as a whole are very good, but none are remarkably brilliant. The orchestra and chorus are not up to the mark; but how could it be expected otherwise, when chorus-singers get only $10 per week for singing every night, and musicians get from $7 to $30 per week? Next week, a Mrs. Lottie Wilmot makes her first appearance here in a piece called "The Rag-lair."......At the Victoria Theatre, the pantomime ran five weeks to good business, and was followed by a burlesque called "The Loves of Mephistopheles," which would probably have been a failure but for the clever acting and singing of Annie Pixley and Bland Holt. This was followed last Saturday by the engagement of Miss Clara Stephenson, a Colonial actress, who opened in "Medea." She is the best actress we have seen here. Her costuming was at fault, as she dressed the part in the most gorgeous apparel. "Pauvrette," called "Three Months Under the Snow," was produced Monday; but the company were imperfect, the prompter being frequently heard. A. Dampier, a very great favorite in Melbourne, and said to be by far the best actor that has been here since Walter Montgomery, is to open Feb. 10, in "Hamlet." Mr. Dampier is managed by that genial gentleman and Colonial favorite John Bryan, whom nearly everybody knows and likes. Bryan's weight is now 327lb, and when he appears, which he sometimes does in low comedy, he is extremely funny, and is always sure of a crowded house....To give you an idea of the very low salaries which actors are receiving in this country, we offer the salary-list of a leading theatre, using the names of characters instead of individuals: Othello, $100 per week; Iago, $17.50; Cassio, $15; Montano, $12.50; Roderigo, $20; Ludovico, $15; Duke, $17.50; Brabantio, $10; Antonio, $7.50; Desdemona, star; Emelia, $40. Can you wonder that acting is bad here? Yet there are many *good* actors idle in the town. Want of competition is the trouble here......Mr. and Mrs. F. M. Bates have just returned from a tour through New Zealand, but, I am afraid, financially poorer than when they started....... Lytton Sothern and Minnie Walton will next week produce "The Danicheffs" at Lyster's Opera-house, Melbourne. ......Levy the cornet-player has been here a week, but as yet nothing is known definitely of his movements. There is said to be some difficulty between him and the manager to whom he came consigned......Corbyn's Georgia Minstrels are in the interior. Sheridan Corbyn is in town, looking after his interest in some legal trouble......L'Estrange, "the Australian Blondin," who has lately returned from California, is giving his high-rope ascensions on the Domain, and when the weather is fair his business is fine. Last evening, when in the midst of his grand display of fireworks, some of the falling fire found its way into the magazine, and exploded a lot of powder and chemicals used in the preparation of the fireworks. The result was severe injury to two lads, the burning of part of the tent, and a general scare among the couple of thousand spectators.....John Wilson's Circus and Hippodrome is in Adelaide, playing to very fine houses. Yours truly, THE PROMPTER.

"THE SHOWMAN ABROAD" writes us as follows, under date of Melbourne, Feb. 6, 1876:

DEAR CLIPPER.—The International Circus and Menagerie closed its season at Sydney Jan. 12, and sailed 13 for this city. There was a three days' unpleasant trip down the rough Australian coast, and it arrived here on the 16th. An amphitheatre had been erected for it, a procession was given 18, and the exhibition opened on the evening of that day to a light house. Since then two performances have been given daily, the afternoon exhibition being lightly attended, but those of the night have been crowded. The prices here have been 50 cents, 75 cents and $1.25, and the receipts average $2,000 per day. So far the visit to Australia has been a decided success, although the concern as now organized is much too large for this country, and it is questionable whether it will pay after leaving this city. Its season will close here on Feb. 17, when it will travel by rail into the interior, making six one-day and three two-day stands. After which it will return to Melbourne, and reopen at "popular prices." The company is in fine condition, all of its members enjoying good health. The privileges have done well, Mr. Middleton, the proprietor, amassing a small fortune. The sideshow and concert have been crowded daily......There are three theatres here—the Royal, the Academy of Music and the Prince of Wales. At all of them pantomimes have been running since the Christmas holidays. At the Royal, the pantomime will be replaced by an Italian-opera company, while Lytton Sothern goes on the boards at the Academy on Feb. 11. ......The Royal Illusionists—Kellar, Ling Look and Yamadiva—are also playing here to large business. They close on Feb. 12, take a short run in the country, and proceed to Adelaide.....Baker and Farron, Joe Emmet, Mrs. Scott-Siddons, Haworth's Hibernicon, the Davenport Brothers, and a number of others are in New Zealand. They are crowding one another, and none of them are said to be making money. Wilson's Circus (American) is at Adelaide. Corbyn's Original Georgia Minstrels closed after a short season in Sydney, and are not at present doing anything.

Respectfully yours, W. G. C.

FROM OUR REGULAR CORRESPONDENT in Melbourne we have received two letters, dated Jan. 9 and Feb. 5. We give the latter, and excerpt portions of interest from the other:

MELBOURNE, Feb. 5, 1877.

FRANK QUEEN, ESQ.—Dear Sir: Since my last the pantomime season has nearly run its too long career at our theatres, and the managers, one and all, are girding up their loins to provide fresh novelties for the delectation of their patrons. At the Academy of Music, Miss Lydia Thompson's version of "Blue Beard" has been the attraction. Mrs. G. W. B. Lewis (nee Rose Edouin) made a charming Selim, and sang and danced excellently well. Fred Thorne, who recently joined the company, has hardly shown enough to display what stay there is in him in the part of the Heathen Chinee, but he played with much quiet humor. Mr. Wallace as Blue Beard was very good, and kept himself on the best of terms with his audience, his catch line, "That's the kind of man I am," collaring them on each utterance.....At the Theatre Royal, a dramatic season will be at once inaugurated, to continue up to Feb. 17, when Lazar's Royal Italian-opera Company will take possession of the boards. The season is announced for thirty-six nights and great preparations are being made for it. The operatic force is a large one, and includes Signor Carlo Orlandini (husband of the late Agatha States), Signorina Augusta Guadagnini, Maria Caranti Vita, Margherita Venosta, Carlotta De Baraty, Eleonora Fabris and Maria De Roszi, Signori Pietro Paladini, Edouardo Camero, Giovanni Gambetta, Gaetano Cesari, Augusto Tessadi, Cresodoro Fabris, and Angelo Cesella. The director is to be our old Australian favorite Signor Carmini P. Giorza. The leaders of the ballet are Signora Emilia Pasta and Alfredo Borzini......At the Opera-house a farewell week of opera-bouffe commences this evening with "Giroflé-Girofla," and "La Petite Marie," and "La Fille de Madame Angot" will close the opera-bouffe and pantomime season, the entire company departing for a term in Adelaide, under the direction of James Allison, whose speculation, in conjunction with Mr. Lazar, it is. Then will commence Feb. 12 what promises to be one of the most brilliant dramatic seasons in Australia. The first production will be "The Danicheffs," with Minnie Walton (Mrs. F. Lyster), Ada Ward, and Lytton Sothern (who lately came from England) in the chief parts. Mlle. Eugenie Legrand and the popular comedian W. G. Carey have, among several others, also been engaged......The dramatic season at the Academy of Music is to commence Feb. 9 with "The Rivals." In it Mrs. Fitzwilliams, late of the Haymarket Theatre, London, is to make her first appearance in Australia as Mrs. Malaprop, and on the following Saturday H. Walton, a new actor from England, will make his initial appearance as Sir Digby Grant in Albery's "Two Roses," then to be first played in Melbourne......The Royal Illusionists, at St. George's Hall, close their season this week. It may be truly said of them that they are the best in their individual lines we have ever had out here. The Illusionists meditate, I believe, a provincial tour. It is publicly notified that their business relations with their manager, Al Hyman, will close in May next. ...Cooper, Bailey & Co.'s Great International Allied Shows, Circus, and Menagerie has indeed caused a sensation, not only with regard to the public, but also to the treasuries of the different places of amusement uptown. About a fortnight ago they made a grand street-parade, and attracted at all points of their route over 30,000 persons. Such a crowd has not been seen in the streets since the first arrival here of the Duke of Edinburgh. Their menagerie, as you may surmise, attracts the most attention, as young Australia (and many old ones, too) never had before an opportunity of seeing so many *live* animals. The "Scenes in the Circus," too, excel all others. James Robinson and his little plucky son are real wonders. The enterprise of the proprietors will, I am sure, be well rewarded during their stay here. They give two performances, day and evening, and are well patronized......The Australasian Dramatic and Musical Association lately held their annual meeting at the Cafe de Paris, and I am pleased to record that the report exhibits a most promising state of affairs, the permanent fund showing (invested and not invested), cash, £1,178 13s. 1d., which, with other assets, make a total of £2,507 12s. 7d., exclusive of 4 acres 32 perches of land on the banks of the Merri Creek, on which two cottages are built. Another matter, too, in connection with this Association has taken place, and not before it was required. Last year, by a fluke and the want of attendance of the wardens, a pettifogging lawyer's clerk and pseudo theatrical agent attained the position of Deputy Master-warden, to the wonder of the profession, the scandal of the public, and the partial detriment of the Association. The wardens, waking up when the injury was done, determined not to make a quorum for business, if the master (Mr. Coppin) was not present. Luckily, the master's absence only occurred twice, and—how singular! there was no quorum in the room at the time the meeting should have commenced; and, still more singular, a number of wardens were about the premises. This person could not take the hint, and would not resign; but was very summarily deposed at a meeting of the wardens a few days ago, when Garnet Walch was unanimously elected as Mr. Coppin's *alter ego*. The late Deputy-master appears in the earlier reports of the Association as H. B. Wilton, and in that just issued he figures as Boyle Robertson Patey. ......The mania for building more theatres in Melbourne is still raging. Some few days back a wealthy retired butcher of this city, James Petty, bought a block of land, on which are five shops, on the Bourke-street frontage, next to the Opera-house, and at the back, on Little Collins street, is the well-known Hunt Club Hotel. All these are to come down to make way for a large theatre, to be built in the most approved American style. It is even asserted that plans are now absolutely ready, and the architect will soon be appointed......Charles Weightman the man-fish is doing nothing......The Carandini Troupe, with Walter Sherwin, are making a tour through the Ballerat district; business so-so. The provincial towns are having quite a gala time of it with opera and opera-bouffe......At the Theatre Royal, Ballarat, the Simonsen Opera Company are now located. The company consists of the sprightly Madame Simonsen, Agnes Vernon, Blanche Harris, Minna Fisher and Cis Browning; Messrs. Charles Florence (tenor), H. Hodgson (basso), Steinbach, E. Levison and Darbyshire. Martin Simonsen is director, and W. D. Keith is business-manager. Another opera-troupe, too, is traveling round the inland towns with Signor Carmini Morley as the principal tenor. The West Australians have lately had a new sensation by a professional visit from the Towers Family. Mr. Towers was lately the manager of the Adelaide Theatre, and after nearly two years in that capacity he cleared out for London, his only heavy loss being on the unsuccessful engagement of Miss Williams, alias "Little Nell." Mr. Towers' tour through the Swan-river District was a financial success, but his tale of travels is pitiable. With his clever daughter Rosa and his wife, the ex-manager is now en route for England. The Tasmanians are now enjoying a thorough legitimate treat, the Theatre Royal, Hobart Town, being occupied by a dramatic troupe headed by Mrs. Gladstane. They opened Jan. 22, and the business has been excellent. The company consists of Messrs. W. J. Holloway, stage-manager, and his wife, Kate Arden, Stuart Bolton, Messrs. George Gladstane, A. W. Boothman, Brown, Liston, and Peter Mansergh, Irish comedian. L. M. Bayless is sole lessee and manager, and Mr. Leaver treasurer. Mesdames Lilian Everard, Nelson, and Kate Douglass are also among the troupe......The popular U. S. Minstrels, comprising Messrs. Louis Braham, Campbell, Amery, and G. W. Rockafeller, with Charley Holly and a few other good men, are touring in the north-eastern district of Victoria.

MUSICAL.

"LE TIMBRE D'ARGENT," a fantastic opera, in four acts, words by Jules Barbier and Michael Carre, music by Camille Saint Saens, was recently produced at the Lyrique, Paris, France. A correspondent writes as follows about it: "The curtain has not long risen when the spectator perceives that the hero is a cousin-german of our old friend Doctor Faustus, and the current of the plot emphasizes more and more the too strongly marked analogy between Gounod's charming opera and the present work. Mephistopheles, Marguerite, and even Valentin are again reproduced, but all in such diminished proportions that the characters of this piece may be said to be those of 'Faust' when looked at through the wrong end of a telescope. The Doctor Faustus is not an old savant like his prototype, but a young Viennese painter, whose works and talent give promise of celebrity. Conrad is afflicted with the great contemporary plague of society—the gold-fever—a malady that hardly renders an artist very interesting on the stage or off it. However, there is a certain excuse for Conrad's thirst for 'filthy lucre,' because the young Austrian conceives a violent passion for a celebrated dancer named Fiammetta, whose features and graceful form he had transferred to canvas. More materialist than poor Faust groping in quest of the infinite, Conrad wishes for opulence as the only means by which he can obtain possession of the beauteous ballerina, who, like Danae of old, will only grant her favors to men when they court her under the form which we are told was formerly assumed by Don-Juan-Jupiter. So violent has the young man's passion become that it has engendered a real illness, accompanied by nervous crises and hallucinations. His ardor has 'murdered sleep,' and it is the dream, the nightmare, of one of those long, reposeless nights to which he is condemned that the authors have transferred to the stage. Just as in 'The Bells' the dream of the guilty Burgomaster is rendered palpable, in 'The Timbre d'Argent' all the creations of Conrad's diseased brain are reproduced before the spectator in a series of beautiful tableaux, of which the following analysis will convey a partial idea. The portrait of the beautiful dancer still hangs on the wall of the young painter's studio, when Spiridion—a genuine Mephistopheles—appears to Conrad, and by his diabolic power infuses life into the picture, causing Fiammetta to descend from the frame to augment by her seductions the amorous delirium of the artist. The tempter makes no concealment either of his schemes or of the rigorous conditions of the bargain which he intends to impose on his victim. He presents to Conrad the talisman by aid of which he can lay all the millions of the earth at the feet of the dancer; it is a silver bell. Let him only strike on it, and the fortunate possessor will find his wish, no matter what it may be, promptly realized. Only, there is a price to be paid for this indulgence, for each sound of the magic bell will be paid for by a human life. Conrad strikes, the bell sounds, a piercing cry is its echo, the wished-for gold is there in a heap before him, but beside it is also a corpse—that of the father of the girl to whom he is betrothed. And then all the incidents of the painter's dream unfold themselves. Conrad imagines that he gains introduction to Fiammetta's dressing-room, where he finds her surrounded by a court of gallant admirers, and among his rivals is Spiridion himself, who adopts disguise after disguise to push the painter down the slippery path of extravagance and dissipation. They play hazard, and Conrad loses. Then ensues a contest of prodigality between the two lovers of the lady, in which each outbids the other in his offers to obtain her favor. The artist has exhausted his treasure, and, with ruin and despair before him, has no resource left but to appeal again to the homicidal bell. He resists and flees to a village where his best friend, Benedict, is about to wed Rosa, the sister of his own fiancee. Unable, however, to resist any longer the promptings of his passion and jealousy, he touches the fatal bell once more, and Benedict falls dead before all the wedding-guests. The painter becomes a prey to remorse, and, almost deprived of his senses, wanders about the streets, carried away in a wild, wild whirl by a band of masks who are celebrating a carnival-night with extravagant orgies. Spiridion appears again, calling to his aid all the seductions of bevies of evil spirits under the form of dancing-girls, and strives to complete the artist's ruin. Fiammetta, of course, is among them, and Conrad seems irreclaimably lost, when the figure of Helene, the young girl to whom he is betrothed, enters, draped in religious garb, the sacred cross shining on her breast. She has come to struggle with the demon for the soul of the man she loves. At the sound of her voice the conscience of the painter awakes, and, disgusted with the guilty course he has been pursuing, he breaks the silver bell. The final clause of the terrible bargain he had concluded with Spiridion must, however, be fulfilled, and the bell, in breaking, brings death to him who had used it. At that instant Conrad awakes. He is surrounded by all his friends, among whom stand Helene's father and Benedict, his two victims, with Rosa and his betrothed herself; Fiammetta is there also, inanimate in the gilded frame upon the wall. Conrad perceives with delight that the whole drama in which he had played so horrible a role was merely the offspring of imagination, the crisis of his fever has passed, and the doctor declares him on the fair way to complete recovery. But it is not his body alone that has been cured—his soul is regenerated also: he will long no more for wealth, but will marry Helene, and will devote himself to work.

MISS ANNIE GOODALL, operatic vocalist, died in London, Eng., March 1, aged 29. She was born at Shrewsbury, and first made her mark as singing soubrette at the Theatre Royal, Liverpool, where she first appeared on the stage as one of the children in the ballet. She subsequently appeared at the Surrey and Lyceum Theatres, London, and there became very popular in the same line of business. At the instigation of George Perrin she forsook the dramatic stage, and devoted herself to opera, but her success was militated against by ill-health. She was in America for some time as a member of Charles Wyndham's Comedy Company.

THE OPERA COMIQUE, Vienna, Austria, was to have been offered at public auction March 6.

THE MOVEMENT to erect a monument to the memory of Thalberg at Naples, Italy, was started by Lauro Rossi the composer.

MISS MARY CHATTERTON, daughter of F. B. Chatterton, was announced to make her first appearance in public as a harpist at St. George's Hall, London, March 7.

MR. ADAMS the American tenor has been engaged for Carl Rosa's English-opera Company in their tour through England.

A MONUMENT is to be erected at Naples, Italy, to the memory of Thalberg.

SIG. TAMBERLIK next season is to make his first appearance in London, Eng., for ten years, having accepted an engagement with Mr. Mapleson.

MLLE. FECHTER, daughter of Charles Fechter, made her debut in opera at the Opera Comique, Paris, last week, appearing in "Mignon." A dispatch to *The Herald* says: "As an actress, Miss Fechter was eminently successful; as a singer, it must be said that she has but little voice, and that ununiform."

THE PARIS GRAND OPERA is expected to close the season $30,000 short of expenses.

THE SEASON of Italian opera at Covent-garden, London, opens April 3 under the management of Mr. Gye.

VARIETY HALLS.

ACCIDENT TO AMERICAN GYMNASTS.—We take the following from *The Manchester (Eng.) Examiner* of March 7: "About 9:45 o'clock last evening a serious accident to two trapeze performers occurred at the Alexandria Music Hall, Peter street, Manchester. A large audience was assembled witnessing the feats of Jennie and Albert Lamont, 'American gymnasts,' upon a bar which was hung just in front of the stage at a height of about thirty feet from the ground. The same performance had been given successfully on Monday evening, and was being watched with much apparent interest by the spectators. At one point in it the Lamonts seated themselves face to face upon the trapeze bar, and then, throwing themselves backward, hung heads downward above the people in the pit, their feet being locked together above the pit, and thus preventing them from falling. They had gone through this operation once, amid the applause of the spectators, and were attempting it again, when their feet failed to lock together, and both fell to the floor. The man fell upon one of the fiddlers in the orchestra, and immediately got up again, but, after staggering about a moment, he fell down unconscious. The lady fell with her back across the barricade which surrounds the orchestra, and instantly became unconscious. As soon as the accident occurred the whole of the spectators rose in a body to their feet, as if about to rush towards the unfortunate gymnasts, but loud cries of 'Keep your seats!' from some of the cooler persons present prevented such an imprudent proceeding, and only a few people went to the assistance of the Lamonts. They were carried behind the scenes still unconscious, and were then at once conveyed to the Royal Infirmary in a cab. The next item in the programme at the hall was brought forward after the two gymnasts had been carried out of the house; but the spectators refused to receive it, and raised incessant cries of 'How's the lady?' In response to these demands, one of the officers of the establishment came forward with the announcement that there was not cause for great alarm, as both the lady and gentleman were much less seriously injured than might have been feared. The statement was received with applause, and the remainder of the entertainment then allowed to proceed. On the arrival of the sufferers at the Infirmary they were promptly attended to by the members of the medical staff present, who ascertained that no bones were broken, and that neither case appeared likely to result fatally, but that both the injured persons, and especially the lady, seemed to be suffering seriously from general shock. We are informed that the proprietor of the Alexandria Hall had advised the Lamonts to have a net spread beneath them during their trapeze performance, in order that they might not be hurt should they fall, but that they declined, their reason for doing so being supposed to be that when the element of danger was removed from their performance it was viewed, in their opinion, with less interest by the public. Their frequent exhibitions of the same feats in America gave them confidence, and their successful repetition of them on Monday night apparently justified their reply to the proprietor of the hall."

WATSON AND UNDINE, Man-fish and Water-queen, sailed from Havana, Cuba, March 10, for Vera Cruz, Mexico. From there they go to Brazil and South America.

MISS ELLA WESNER and G. B. Harcourt and Miss Kate O'Connor were performing at the Palace of Varieties, and the Garretta Family at the Alexandra Rink, Nottingham, Eng., during the week ending March 3.

AMERICAN PERFORMERS ABROAD.—The doings and whereabouts of professionals who have crossed the Atlantic in quest of additional fame and fortune are written about by "one of 'em," as follows:

LONDON, ENG., March 6.

FRANK QUEEN.—*Dear Sir:* The Wilson Brothers are now at the New Marble Skating Rink, at Nottingham, where the Lamonts played a successful engagement. Canfield and Booker are at the Star, Liverpool; Fred Wilson at Collins' and the Raglan, London. Major Burk goes to Paris soon. The Martinetti Troupe are still at the Princess', the Girards are at the Alhambra, and the American Team, consisting of Wayne, Lovely, Cotton and Birdue, at the Surrey Theatre and Pavilion. Billy Ashcroft is recovering. The Bros. Jee are at the Pavilion and Royal Forresters. Stewart Dare and Tony Hall have made a decided hit at the Oxford; Austin and Hess are skating at the Canterbury and Royal Forresters; Harry and Jack Talbot are with Moore & Burgess' Minstrels. Everyone is at hard work and receiving bad pay for it; some of the boys contemplate returning to America next Fall. John Morris, change artist, is in India. Old Johnny Booker has got back to London safe, having left the Carson Troupe in India. Most of the Amer[illegible] performing in London anticipate a trip through the provinces this Summer. Canfield and Booker go to Ireland, the Team to Paris, and Fred Wilson to Day's Crystal Palace, Birmingham. A letter has been received at the C. S. C. Club from the Benson party, who were at Madeira, where they stopped, en route to the Cape, saying "all well." The weather has been cold the past few days, and all the places of amusement doing a good business in consequence. The pantomime season is drawing to a close, which will throw a large number of music-hall people into the market, and salaries will have to come down. That will make it bad for the newcomers, of whom I hear there are many contemplating a visit next Summer. I am afraid they will be disappointed. With kind regards from your many old friends, respectfully, TOBIAS.

P. S.—Since writing the within I read in this morning's *Daily Telegraph*, March 7, the Lamonts, trapeze performers, fell (while performing at the Alexandra, Manchester) a distance of 30 feet into the orchestra. They were both taken up insensible, and conveyed to the hospital. The full extent of damage done and particulars were not given. Yours, T.

MISCELLANEOUS.

PROF. HERMANN sailed from Havana, Cuba, for Mexico, in the steamship City of Mexico, March 10.

AMUSEMENTS.

NIBLO'S GARDEN.

A MERITED TRIBUTE OF RESPECT.
GRAND COMPLIMENTARY BENEFIT
TO
MR. CHARLES WHITE,
THURSDAY AFTERNOON, MARCH 22, 1877.
WONDERFUL SUPPORT OF
THE WHOLE PROFESSION.
ENDORSED BY THE
ENTIRE MANAGEMENT OF THIS METROPOLIS.

NEW YORK, March 15, 1877.

DEAR SIR: Having learned of the complimentary benefit to be tendered to you at Niblo's Garden on the afternoon of Thursday, the 22d inst., we take pleasure in expressing our personal appreciation of the testimonial, and wishing you a success commensurate with your acknowledged merits as an artist and recognized worth as an honored citizen. Remembering how often and efficiently you have given your services at the behests of your professional brethren, the many claims you have upon the playgoing public by reason of your long and honorable career as an artist, and the fraternal spirit which prompts your many friends and admirers in this public recognition, we beg leave to add our personal assurance of interest in this contemplated practical expression of good-will. If the manifestation equals our desires in your behalf, it will be a tribute to your genius of which you will feel proud—a tangible proof that the public whom you have so long entertained and instructed are not ungrateful, and a demonstration reflecting honor alike upon all who participate in the proposed ovation, whether before or behind the footlights. With sentiments of kind regard,

Fraternally yours,
THEODORE MOSS, Wallack's Theatre.
AUGUSTIN DALY, Fifth-avenue Theatre.
JARRETT & PALMER, Booth's Theatre.
SHOOK & PALMER, Union-square Theatre.
JOSH HART, Eagle Theatre.
POOLE & DONNELLY, Grand Opera-house.
TONY PASTOR, Pastor's Theatre, 585 Broadway.
N. ROBERTS, Olympic Theatre.
HARRIGAN & HART, Theatre Comique.
BIRCH, WAMBOLD & BACKUS, Broadway and Twenty-ninth street.
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FRANK QUEEN, Editor and Proprietor.

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Chronicle of Important Theatrical Events for the Year 1876

Sporting Chronology for 1876.

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A List of Theatres Destroyed by Fire.

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Racing Calendar.

Winners of the Derby since 1822, Oxford and Cambridge Eight-oared Boat-race since 1829, English Championship for Professional Oarsmen.

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THE COURSE OF TRUE LOVE.
THE DANCING GIRL.
THE MAD POET'S GRAVE IN GREENWOOD.
THE CHASE IN OLD GAUL.
THE RAW MATERIAL—"MY ONLY COMIC SONG."
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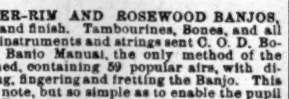

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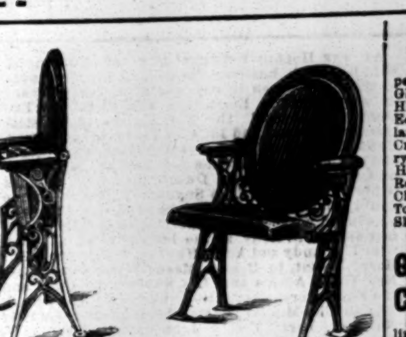

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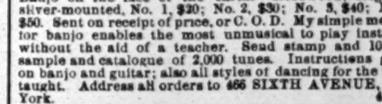

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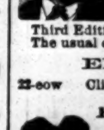

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